

# GUARDIAN

SEPTEMBER 10 - 16, 2008 THE SAN FRANCISCO GUARDIAN SFBG.COM VOL. 42, NO. 50 FREE



EDITOR'S NOTES

By Tim Redmond  
> tredmond@sfbg.com

Let's look at what happens when a mayor who lacks political courage decides to run for higher office.

On Wednesday, Sept. 3, shortly after returning from the Democratic National Convention, where he sought to impress the bigwigs, Gavin Newsom announced that a plan to issue municipal ID cards to undocumented immigrants would be put on hold.

Newsom had always supported the plan. His staff realized it made tremendous sense: when thousands of city residents aren't eligible for drivers licenses or passports, and can't prove their identity, then they become a permanent underclass. They can't open bank accounts (and are preyed on by unscrupulous check-cashers). They fear even talking to the police, since they can't provide ID on demand (and thus are reluctant to come forward as crime victims or witnesses). They can't take books out of the public library or easily access the public health system.

A city ID card costs the taxpayers almost nothing and helps prevent crime. It's part of a very sensible Sanctuary City program, based on a time-tested premise: if official San Francisco doesn't intimidate or threaten to deport the city's undocumented residents, those residents won't live in fear of official San Francisco. That's better for everyone, immigrants and citizens alike.

But over the past month or so, the *San Francisco Chronicle* has been running a crusade against the sanctuary laws, digging up a few immigrants who committed felonies and managed to avoid deportation and using those stories as fodder for a sensational assault on the policy.

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## Switch to clean energy ...

... and San Francisco can cut your electric rates, build new renewable projects, and still wind up with \$107 million a year surplus By Amanda Witherell p14

GUARDIAN ILLUSTRATION BY WONG ILLUSTRATION

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9.10.08

Pacific Gas and Electric Co. is not responsive to San Franciscans. And San Franciscans have little influence over PG&E.

## PG&E's \$107 million lie

**EDITORIAL** The entire focus of the campaign against the Clean Energy Act is the claim that the measure will cost you money. This isn't rocket science: Pacific Gas and Electric Co. has clearly paid for expensive polling and focus groups, and concluded that this is the best way to attack Proposition H. It's brutally cynical. The PG&E strategy assumes that San Franciscans are essentially selfish and would be unwilling to spend a little more money on electricity in exchange for radically reducing greenhouse gases. In Marin County — admittedly, a wealthier area — polls showed the opposite to be true: residents were willing to pay more to save the planet. And if you asked San Franciscans the question honestly, most would probably answer the same way as their neighbors to the north.

But the most astonishing part of PG&E's claim is that it's utterly false.

As Amanda Witherell reports on page 14, Prop. H will save consumers money. It will save the city money. Like most modern clean energy proposals, it challenges the notion that greener has to be more expensive. Prop. H, our analysis shows, would allow the city to cut electric rates, dramatically shift away from fossil fuels — and still wind up with a surplus.

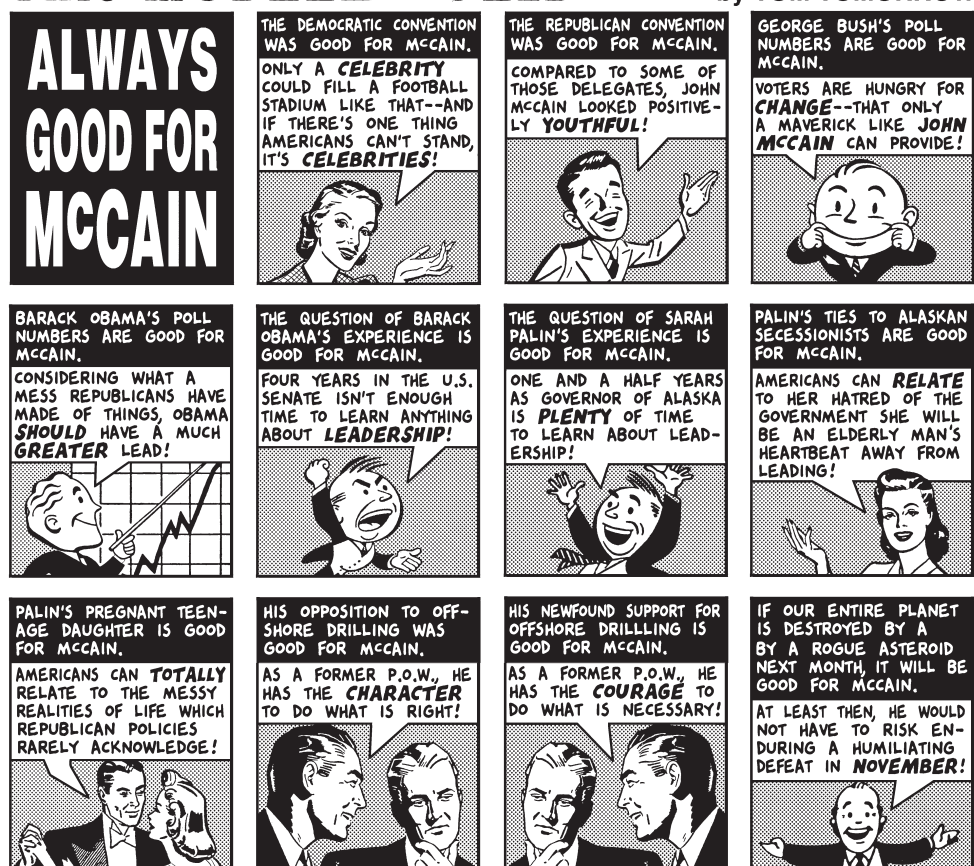
In fact, if the city cut rates 15 percent — *saving* the typical ratepayer \$400 a year — a municipal utility would wind up with \$107 million in surplus revenue every year — after paying off the cost of taking over PG&E's system. That's enough to fund massive investment in renewable energy, keep the power infrastructure well maintained, and leave extra money on the table to fund other city services.

If the city keeps rates at what PG&E currently charges, the surplus would reach \$214 million.

The reason is simple. Prop. H not only sets aggressive targets for renewable energy; it opens the door for a city-owned and city-operated

CONTINUES ON PAGE 6 »

## THIS MODERN WORLD



## Why SF needs Prop. H

**OPINION** San Franciscans don't need the Clean Energy Act for political reasons. We need the Clean Energy Act — Proposition H on the November ballot — because we should have a say in how our electrical needs are met. We need it because San Franciscans should be able to demand more clean, renewable energy. We need it to have input on how our electrical rate money is spent. We need it to get a dollar's worth of service for a dollar's worth of rates.

The current electric power provider in San Francisco has a monopoly. That provider, Pacific Gas and Electric Co., is not responsive to San Franciscans. And San Franciscans have little influence over PG&E. Here are some examples.

- San Franciscans have wanted more undergrounding of power lines. There's a good reason for that — overhead power lines are a potential public hazard. Besides, they are just plain ugly. PG&E says it doesn't have the money to continue undergrounding power lines. There is evidence to

the contrary — but undergrounding is just not a priority for PG&E.

- San Franciscans have made it clear that they support clean, renewable energy. Yet PG&E, according to its own records, has a power portfolio that uses 68 percent combined fossil fuel and nuclear energy. And, as the San Francisco Public Utilities Commission (SFPUC) has moved forward to prepare to put clean and green power into new developments at Hunters Point, it has been met with resistance by PG&E.

- San Franciscans have invested billions of dollars over the years building and maintaining the Hetch Hetchy power system. The SFPUC produces power in the high Sierra and transmits that power 140 miles to the Bay Area. PG&E charges a significant markup to transmit that power the last 25 miles to San Francisco. The result is that PG&E is charging as much for the last 25 miles as the SFPUC charges for the first 140 miles. And in 2015, PG&E is prepared to raise these transmission rates even higher. We are definitely

not getting a dollar's worth of service for a dollar's worth of rates.

Opponents of the Clean Energy Act are raising the specter of free-wheeling issuance of billions of dollars of revenue bonds without any public accountability. Their claim couldn't be further from the truth: the reality is that revenue bonds cannot be issued unless they are approved by the mayor, the supervisors, and the city controller. Also, the financial rating agencies must review any potential bond issuance and rate its viability. If the proposal isn't viable, the bonds won't get sold.

Besides, the SFPUC, like many other municipal utilities, already issues revenue bonds for water and wastewater systems — and remains financially sound. It proudly provides San Franciscans with a dollar's worth of service for a dollar's worth of rates by providing some of the best drinking water in the country and maintaining the highest environmental standards with its wastewater systems.

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## LETTERS

### A NEW POLITICAL PARTY

I have been to Burning Man and am a Denver native. I viewed the DNC spectacle, including the Obama speech.

I especially enjoyed Steve Jones' points of bringing the new progressive culture face-to-face with the Democratic Party ["Man in the middle," 9/3/08]. My experience with unaffiliated voters, the Green Party, and people completely removed from the political party concept has shown me that the Democratic Party will only move to incorporate true progressive policies when a legitimate external force creates interference.

Nader and the Green Party have had opportunities to be this counterforce, though neither fully grasps the need to spend *all* energies building a political party that can sustain itself every year in all states. Just as Larry Harvey has brought forth revitalizing patriotism as a favorable pursuit for those wanting progressive outcomes, I feel that the only way to adequately place true progressive policy in the mindset of even a plurality of voters is to revitalize the party concept and create a great progressive political party.

Whether this sustained national organization elected people to 10 or 1,000 partisan offices, the sheer force applied to the Democratic Party would consistently inspire the implementation of progressive policies from coast to coast.

So as you propose our rising progressive population make an effort to internally guide the Democratic Party, I have to contend that without the plausible threat of a progressive vote leaving for a legitimate progressive candidate, this shift will not happen.

**Bruce Meyer**  
Denver, Colo.

### PG&E'S FIREFIGHTERS

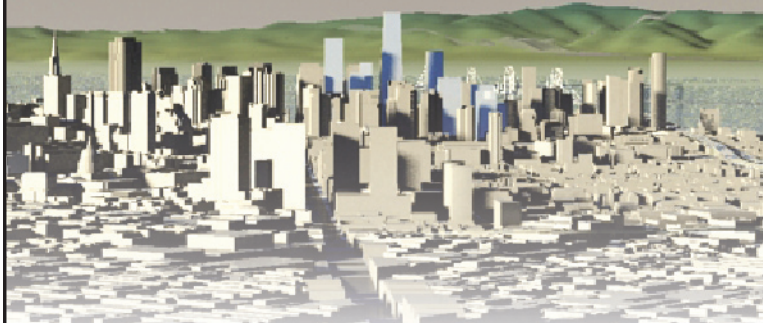
Just now a nice young couple came to my door. (I live in ParkMerced.) The man introduced himself as a San Francisco firefighter and his wife was carrying their infant child. I figured

CONTINUES ON PAGE 6 »



The Planning Department will be holding a public workshop for the...

# Transit Center DISTRICT PLAN



At a public workshop on April 30th the Planning Department presented initial ideas regarding land use, urban form, streets and open spaces for the Transit Center District. Since then, the Department and its consultants have gathered additional information and have developed further ideas to build on and refine what has been presented regarding land use, building design, open space, and historic resources. Whereas the April 30th meeting focused on skyline-scale issues, this meeting will focus the discussion on the aspects of the Plan that will shape the quality of place at the ground level.

We would like to share these with you and gather your feedback. We hope to see you on September 17th.

**SEPT. 17. 2008**  
WEDNESDAY 6:30 - 8:30 PM

**Golden Gate University**  
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For more information or questions on this planning effort, please visit us on-line, or contact **Joshua Switzky** by e-mail at [joshua.switzky@sfgov.org](mailto:joshua.switzky@sfgov.org) or by phone at 415.575.6815

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## EDITOR'S NOTES

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There was a time, I think, when Newsom might have stood up to it. But now he wants to be governor, and the notion that the press (and his competition in both parties) might portray him as soft on crime and too friendly to immigrants has scared him silly.

So Newsom decided to tell the press that the ID program — a very small part of the overall sanctuary ordinance — would be suspended “until a thorough review has been completed to ensure that every aspect of the program complies with all applicable state and federal laws.”

Never mind that the ID program, sponsored by Sup. Tom Ammiano, passed the Board of Supervisors 10-1. It's city law; Newsom has no authority to suspend it. And the City Attorney's Office has already done a thorough review to ensure that it's legal — that happened when Ammiano first introduced the bill.

Never mind that Ammiano — who was infuriated by the mayor's statement — has been meeting with Newsom's staff and is convinced the plan will go into place this fall, pretty much as planned.

Never mind that the entire episode will just scare off potential applicants for the cards and undermine a program that the mayor's advisors know makes good civic sense.

See, this isn't about San Francisco anymore. It's all about Sacramento. It's about the Governor's Office — which means it's also about Orange County, and the Inland Empire, and all those more conservative places where voters don't like immigrants and think San Francisco is too liberal. If Newsom wants to replace Arnold Schwarzenegger, he needs votes in those parts of the state — and instead of standing on principle and saying that he's a politician you can trust even when you disagree with him, he's pandering to the lowest common denominator.

The governor's race is still two years away. This shit has only started. **SFBG**

## PROP. H

CONT>>

San Franciscans need the Clean Energy Act because it will bring about more accountability and less waste of ratepayer dollars. We need the Clean Energy Act because it makes economic and environmental sense. **SFBG**

### Susan Leal

*Susan Leal is a former general manager of the San Francisco Public Utilities Commission.*

## PG&E

CONT>>

electrical system. And as the charts on page 14 show, residents of every community in California that has a publicly-owned electric utility pay lower rates than San Franciscans pay to PG&E. Most of those cites generate significant revenue from their publicly owned utilities.

Again, this isn't rocket science. PG&E is a private company that pays exorbitant salaries to top executives. Your rates cover that. The company also has to make a profit every year to satisfy shareholders; your rates pay for that as well. And as the San Francisco City Attorney's Office has shown in legal briefs, PG&E has taken millions of dollars of your money out of town and used it to invest in power projects (including many fossil fuel projects) all around the world.

PG&E will never have an incentive to shift to decentralized renewable energy (for example, solar panels on homes) because the company makes no money from that sort of generation.

City-run utilities pay more modest salaries to managers, are under public scrutiny, and aren't out to make a profit. The goal is to serve the public — and if the best way to do that is to encourage every resident and business to have renewable generation onsite, the public agency isn't forced to consider the impact on its bottom line.

It's no surprise, then, that public power systems like the Sacramento Municipal Utility District are leaders in alternative energy — and that PG&E, which operates a nuclear power plant and continues to build new fossil fuel generators, can't even make the modest state-mandated targets for renewable power.

This needs to be a central part of the campaign for Prop. H. PG&E calls the measure a blank check — but the truth is, PG&E gets the equivalent of a blank check nearly every year from state regulators, who allow the company to raise rates, pay luxurious bonuses to executives, and waste hundreds of millions of dollars on projects that have nothing to do with providing electric power to San Franciscans.

Prop. H is both a money saver (for residents and businesses) and a money maker (for the city.) Every politician who has signed on to PG&E's campaign of lies needs to be asked the obvious questions: did you know PG&E was misleading the public? If not, why didn't you check the facts? If so, can you ever be trusted to represent the public interest and hold public office again? **SFBG**

## LETTERS

CONT>>

they were collecting for some fire-fighters' charity, and so I prepared to get my wallet. Instead he asked me what I thought about Prop. H. I told him I supported it. He thanked me, made a notation on a clipboard, and left. As I thought about this, I began to get angry. Is PG&E now paying SF firefighters to canvass for its political ends? Don't firefighters make enough money so that they don't need to do stuff like this? And ... I realized that they had asked for me by name. Where did they get my name? I ran after them to ask a few questions.

They said they got my name from voter registration records, which are public. My bullshit detector started flashing. But they didn't ask for my roommates, who are also registered voters. Why? Then they admitted that they were given a list from the Yes on H campaign, and didn't know where *they* had gotten the names. Then I asked them why they were doing this. They said at first that they were just volunteering because they care about how much this is going to cost SF ratepayers. Hmmm. Checking my bullshit detector, I noticed that it was off the scale. They cared so much about ratepayers that they'd drag their little infant kid out on a hot Saturday morning to go door-to-door in ParkMerced? I don't think so. I said politely that I thought PG&E was being misleading in its campaign against H. She then admitted that she worked for PG&E, but in the East Bay, not in SF, as if that made some kind of difference.

So PG&E is pulling out all the stops to kill this bill, down to pressuring their employees to canvass. It makes me all the more certain that PG&E needs to be brought under control in this city. I don't appreciate having a private power company making public policy.

**George C. Epsilanty**  
*San Francisco*

### FOR THE RECORD

Due to a production error, the name of the band Brass Menazeri was misspelled in “Horn dogs unite” (9/3/08).

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.



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The Castro Lions Club not only serves the community, but provides people the opportunity to serve their community in a multitude of ways while enjoying the brother/sisterhood of a fun and philanthropic organization. That's why AT&T is going to donate \$500 to Castro Lions Club because they are this week's AT&T spotlight community heroes.

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Wilbur Storey, statement of the aims  
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# CONCERT UPDATE

## FEATURED SHOW



## XIU XIU EVANGELISTA

9/13 BOTTOM OF THE HILL  
WWW.MYSPACE.COM/XIUXIUFORLIFE  
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## THIS WEEK

**DAMIEN JURADO**  
9/10 Independent

**BALKAN BEAT BOX**  
9/10 Fillmore

**DIGGABLE PLANETS**  
9/11 DNA Lounge

**XIU XIU**  
9/13 Bottom of the Hill



**JANET JACKSON**  
9/13 Oracle Arena

**AC/DSHE**  
9/13 Slim's

**GHOSTLAND  
OBSERVATORY**  
9/17 Fillmore

**AL GREEN  
GLADYS KNIGHT**  
9/19 Sleep Train Pavilion



**FLEET FOXES**  
9/19 Independent

**BART DAVENPORT  
SUGAR AND GOLD**  
9/19 Cafe du Nord

**HENRY ROLLINS**  
9/19 Zellerbach  
Auditorium



**NICK CAVE & THE BAD  
SEEDS**  
9/20 Warfield

**TILLY & THE WALL**  
9/20 Mezzanine

**TREASURE ISLAND  
MUSIC FESTIVAL**  
9/20-21 Treasure Island

**THE WEDDING PRESENT**  
9/21 Great American  
Music Hall

**SPOON**  
9/22-24 Fillmore

**THE HIVES  
EAGLES OF DEATH  
METAL**  
9/23 The Grand  
Ballroom

**RA RA RIOT**  
9/24 Rickshaw Stop

**SILVER JEW**  
9/25 Fillmore

**JOURNEY**  
9/24 Sleep Train Pavilion  
9/27 Shoreline  
Amphitheatre

**SILVER JEW**  
9/25 Fillmore

**ADAM STEPHENS**  
9/25 Swedish American  
Hall

**RANCID**  
9/26-27 Warfield



**MISSION OF BURMA  
HANK IV**  
9/26-27 Independent

**THE BRAZILIAN GIRLS**  
9/27 Mezzanine

**CALEXICO  
THE CAVE SINGERS**  
9/28 Fillmore

**MY BLOODY VALENTINE**  
9/30 The Concourse at  
SF Design Center

**PEOPLE UNDER THE  
STAIRS**  
10/1 Independent

**MSTRKFT**  
10/1 Mezzanine



**SIGUR ROS**  
10/3 Greek Theatre

**DANDY WARHOLS**  
10/4 The Grand  
Ballroom

**IRON & WINE  
SHOLI**  
10/5 Bimbo's

**BLACK LIPS  
GRAND OLE PARTY**  
10/6-7 Great American  
Music Hall

**HIGH PLACES  
PONYTAIL**  
10/8 Bottom of the Hill

**NEW KIDS ON THE  
BLOCK**  
10/10 HP Pavilion

**SANTANA**  
10/11 Shoreline  
10/12 Sleep Train  
Pavilion

**BLACK KIDS**  
10/13 Fillmore

**GHOSTLAND  
OBSERVATORY**  
10/17 Fillmore

**SAY HI  
THE IAN FAYS**  
10/18 Bottom of the Hill



**TINA TURNER**  
10/19 HP Pavilion

**STEREOLAB**  
10/21-22 Fillmore

**MARTIN SEXTON**  
10/23 Fillmore

**MOUNTAIN GOATS  
KAKI KING**  
10/24 Fillmore

**TAJ MAHAL**  
10/25 Fillmore

**MASTER  
ESTUARY**  
10/27 Elbo Room



**GIRL TALK**  
10/27-28 Fillmore

**FUJIYA & MIYAGI**  
10/28 Independent

**CRYSTAL CASTLES**  
10/29-30 Independent

**ROKY ERICKSON**  
11/1-2 Great American  
Music Hall

**THE SPINTO BAND  
FRIGHTENED RABBIT**  
11/1-2 Bottom of the Hill

**CITIZEN COPE**  
11/3 Palace of Fine Arts

**RAY LAMONTAGNE**  
11/3 Paramount Theatre

**MASON JENNINGS**  
11/13 Fillmore

**JOAN BAEZ**  
11/18-19 Herbst Theatre

**KRS-ONE**  
11/21 Red Devil Lounge

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



## THIS WEEK AT SFBG.COM

**Hotlist**, SFBG TV meets Radio Africa, complete arts and entertainment listings, Dine Finder, Movie Guide, and more

## IN THE BLOGS

**Pixel Vision** Cheryl Eddy reports live from the Toronto International Film Festival  
**Politics** The city's scary Halloween plan, smoking ban woes, Jimi Hendrix goes to school  
**Noise** Hilde Marie Kjersem, Damien Djurado, Mon Cousin Belge, club previews  
**Guardian's SF** Autumn Moon Festival, LPGA English flap, Lonnie's Punani

## Moment of truth

The Eastern Neighborhoods Plan could determine whether San Francisco retains its working-class residents

By **Steven T. Jones**  
and **Maria Dinzeo**  
› [news@sfbg.com](mailto:news@sfbg.com)

The controversial and long-awaited Eastern Neighborhoods Community Plan — which includes a thicket of thorny planning and financing issues that will largely determine San Francisco's socioeconomic future — has finally arrived before the Board of Supervisors.

Neither developers nor community activists are happy with the plan approved Aug. 7 by the Planning Commission, which sets zoning, policies, and funding levels for new development in the Mission District, eastern SoMa, Potrero Hill, and the Central Waterfront.

Developers objected to the fee levels and affordable-housing requirements, saying they would discourage growth, but the compromise plan of less than \$16 per square foot in development fees (which vary widely, depending on many factors) and a maximum 20 percent affordable-housing requirement have left public needs severely underfunded. San Francisco Planning Department estimates indicate the fee structure will yield only about \$150 million for the area's \$400 million in infrastructure needs.

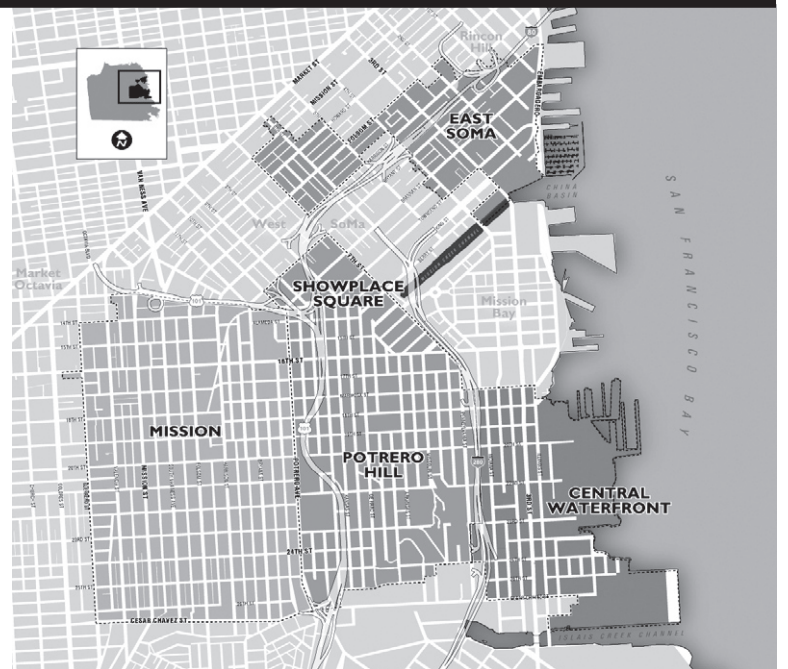
"The plan right now is not balanced in favor of diversity and real neighborhood needs," said Sup. Tom Ammiano, who plans to introduce a long list of amendments to the plan in conjunction with Sup. Sophie

Maxwell and neighborhood groups that include the Mission Anti-Displacement Coalition, the South of Market Citizen Action Network (SOMCAN), and the Potrero Boosters Neighborhood Association.

On the other side of the equation, the Residential Builders Association and other developers say the city will end up with little development activity if they ask for too much, and they're threatening legal action if the city pushes too hard. "Our members certainly aren't happy, and the industry isn't happy," RBA president Sean Keighran told the *Guardian*, saying the plan allows for too little development. "Many of our members are meeting with attorneys and considering their options."

The Board of Supervisors Land Use Committee will begin working through the myriad conflicts Sept. 15 with a series of at least four hearings running through Sept. 23, when the plan could head for the full board. But given the complex political dynamics at play — and the fate of Proposition B, the affordable housing set-aside measure that could help narrow the funding shortfall — key parts of the plan could be delayed until at least January, when the new board is seated, making the stakes of this November's election even higher.

Political priorities will determine the plan's emphasis, and the balance of power on the board now seems to favor increasing the amount of afford-



**The Eastern Neighborhoods Community Plan area includes many working class neighborhoods.** | MAP COURTESY OF THE SAN FRANCISCO PLANNING DEPARTMENT

able housing that will be required in the eastern neighborhoods, home to much of San Francisco's remaining working class. The supervisors also are leaning toward asking developers to pay more for parks and other infrastructure needs.

Planning Department staffer Steve Wertheim said the goal has been to "make the fees as feasible as possible" for developers and "to find a sweet spot" that will satisfy developers as well as community activists. While he said the commission "was as aggressive as possible with the tools we had available, we would have to subsidize every house if we want [more] affordable housing."

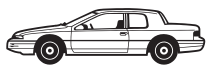
Planners say they are constrained by city studies indicating that developers won't build if required to offer more than 20 percent of their housing units below market rates. "As a resi-

dent of San Francisco, I would love to see housing cheaper. But we can't make affordable housing requirements so high that we end up getting no housing at all," Wertheim said. "We've done as much as we can, but the whole city has to commit."

Indeed, the plan's funding shortfall raises citywide questions. Tony Kelly, president of Potrero Boosters, said the unspoken assumption in the Eastern Neighborhood Plan is that voters will need to approve Prop. B: "This plan is a big argument for the housing fund." Either the proposition passes or San Francisco simply becomes steadily less affordable for working families.

Keighran thinks there's been too much focus on affordable housing. "This one goal should not take priority over the other goals," Keighran

CONTINUES ON PAGE 13 »



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## ALERTS

By Saadia Malik and Katie Baker  
> alerts@sfbg.com

## WEDNESDAY, SEPT. 10

## Car conversions

Cycling and public transportation is the San Francisco way, but some commuters must still travel by car. Mark Armstrong, an instructor at Santa Rosa Junior College, teaches you how to convert your car to alternative fuel or electrical power. He also surveys various alternative energy sources and their current impact on the environment at this brown bag lunch event. Noon–1 p.m., free  
Department of the Environment, EcoCenter Office  
11 Grove, SF  
www.sfenvironment.org

## THURSDAY, SEPT. 11

## Immigrant resistance

Women's issues continue to be a crucial and exciting topic this election year, though the mainstream has failed to address the concerns of immigrant women. At this forum, the Radical Feminists group presents an analysis of how women have organized against government injustices such as ICE raids, detention, and deportations — as well as the problems created by far-right groups like the Minutemen. 7 p.m. (6:15 p.m., dinner), \$7 donation requested  
New Valencia Hall  
625 Larkin, suite 202, SF  
(415) 864-1278, www.radicalwomen.org

## Art for homelessness

Local artists donate their paintings, mixed-media pieces, and sculptures to raise money for the Coalition on Homelessness at ArtAuction 08. In addition to enjoying food, drink, entertainment, and great deals on art, attendees can find out more about the politics

of homelessness and what the government is and isn't doing.  
5:30–9:30 p.m., free  
SomArts Gallery  
934 Brannan, SF  
www.somarts.org

## FRIDAY, SEPT. 12

## Hard labor

Sick of fictionalized TV law shows? Channel 29's *Labor On The Job* combines gritty, real coverage of SF labor issues with all the drama of a *Law & Order* episode. Tune in this Friday to learn more about the Oakland homecare workers corruption scandal, SF sex workers working to decriminalize prostitution, and a police assault controversy.  
9–10 p.m.  
SF Labor Cable  
San Francisco Comcast Channel 29  
accesssf.org/guide/watch, www.laborvideo.org

## Chilean eruption

It was only a few decades ago that a military coup led by Gen. Augusto Pinochet tore Chile's social and political landscape apart. Andrés Wood's 2004 feature film, *Machuca*, allows viewers a glimpse into the lives of three students from extremely different backgrounds living in Chile during the time of the coup.  
7:30–9:00 p.m., \$6 donation (no one turned away due to lack of funds)  
Artists' Television Access  
992 Valencia, SF  
(415) 821-6545, www.answersf.org

## SATURDAY, SEPT. 13

## Hate your landlord?

The deadline for absentee ballots come out the first week of October, so it's time to start getting the word out about the issues you care about. This Saturday, drink coffee, munch on doughnuts, and help educate Noe Valley dwellers about Prop. M, the measure prohibiting landlord harassment of tenants.  
11 a.m., free  
SF Tenants Union  
558 Capp, SF  
(415) 282-6622, www.sftu.org

## MONDAY, SEPT. 15

## Folded magazines

As more print publications fade from existence, it is crucial to discuss why certain magazines succeed and others fail. *Clamor Magazine* cofounder Jen Angel analyzes the now-defunct publication, which covered radical DIY politics from 1999 to 2006, by using it as a case study on how movement projects and organizations deal with administrative details such as management, ownership, finance, and vision.  
7:00 p.m., free  
Modern Times Bookstore  
888 Valencia, SF  
(415) 282-9246, www.moderntimesbookstore.com

## TUESDAY, SEPT. 16

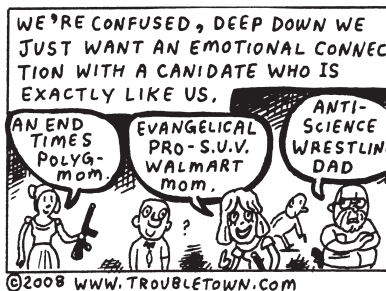
## Overturning sanctuary

After 19 years of allowing undocumented residents access to city services like health care without risk of deportation and other protections offered by the city's Sanctuary Ordinance, Mayor Gavin Newsom has demanded an overhaul. Come to a Gray Panthers meeting to hear Barbara Lopez, Jose Luis Pavon, and Maria Poblet speak on the changing situation for immigrants and youth — and how we can respond to them.  
1 p.m., free  
Unitarian Universalist Center,  
1187 Franklin, Fireside Room, SF  
graypanterhssf.igc.org

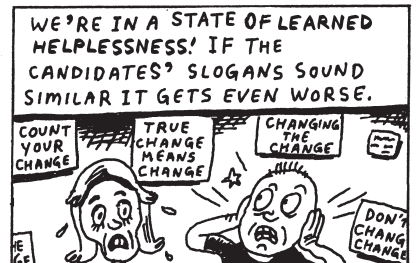
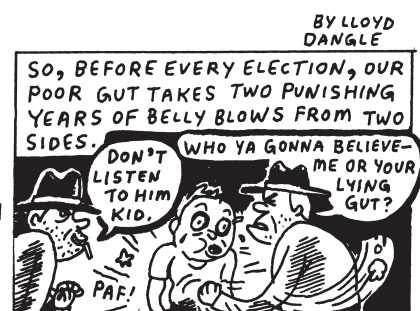
## Public transportation plan

After two years of research, the revised recommendations of the Transit Effectiveness Project (TEP) are finally in and heading to the San Francisco Municipal Transportation Agency (SFMTA) Board of Directors. Find out if your favorite route got axed or extended at the SFMTA Web site. Then show up to one of two meetings held by the SFMTA specifically for public comment and add your two cents.  
3:30 and 5:30 p.m., free  
City Hall  
One Dr. Carlton B. Goodlett Dr., room 400, SF  
(415) 701-4599, www.sfmta.com/tep **SFBG**

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Big protests at the Republican National Convention were met with an aggressive police response.

PHOTOS COURTESY OF THE LOUISVILLE ECCENTRIC OBSERVER

## Democracy in St. Paul

While Republicans gestured inside, police stole the streets from the people

By Sam Stoker

> news@sfbg.com

ST. PAUL, Minn. — The bright white light of flash bombs can be seen everywhere among the scattering crowd. Loud explosions of concussion grenades mix with the lighter, metallic tinkling of tear gas canisters bouncing along the pavement. Lines of police dressed in full riot gear stretch beyond the sulfur-green clouds of smoke bombs. Shouts come from all directions in the darkness, suddenly lit up like a war zone.

"What are you doing? We're peaceful!" some people scream.

"Turn around! Go back!" police shout.

People are scattering now despite cries from some protesters to stay together. As they retreat, demonstrators bump into police lines blocking off escape routes. The police — on horses, motorcycles and bicycles, in squad cars, even driving dump trucks with lowered snowplow blades — attempt to herd the crowd.

"No more tear gas!" some people yell as they try to escape, their eyes red and watery as medics attempt to help amid the chaos. Others scream, "Where do you want us to go?" as officers plug them with mace.

Still others are getting angry. "Fuck you, pigs!" they shout in defiance, attempting to hold their ground, at times hurling projectiles at the police as the explosions continue.

Despite attempts by police to herd the crowd, people are running wild through the neighborhoods surrounding the Minnesota Capitol Building in St. Paul. They dart through parking lots and unblocked streets, trying to escape and hoping to regroup. Cars screech to a stop and bystanders are swept into the mass as they, too, attempt to sidestep

the onslaught of police firing from all directions.

Beginning with nearly 1,000 people, this demonstration has been reduced to around 200. It started earlier as an antiwar rally on the Capitol lawn, the latest in a week of protests and civil disobedience, a citizen response to the Republican National Convention taking place at the Xcel Energy Center in St. Paul. It is Sept. 4, which means John McCain would soon be inside, offering his version of the next four years of America.

By the end of the convention, more than 800 people, including journalists, street medics and legal observers, will have been arrested in RNC-related protests, many having experienced a similar use of force by police.

There had been showdowns between zealous police and protesters all week.

On Aug. 29, police raided the headquarters of the RNC Welcoming Committee, an anarchist organization that says it was here to provide assistance to people who wanted to disrupt the convention through direct action and civil disobedience.

Police said the raid was the culmination of an undercover operation that began a year ago, in which officers claim to have heard discussions about plots to disrupt the convention. During that raid and subsequent raids of the homes of some local activists, police said they found caltrops for popping tires, buckets of urine to throw on police, and hand links for creating human barricades, among other items that could potentially be used to disrupt the convention.

The RNC Welcoming Committee refuted the police claims. "The raid was an effort to derail RNC protest organizing efforts and to intimidate and terrorize individuals

and groups converging in the Twin Cities to exercise what are supposed to be their basic civil rights," said Tony Jones, a member of the group.

"We are not the terrorists," another spokesperson later said. "The terrorists are inside the Xcel Center."

Among some 10,000 protesters in St. Paul last week — far more than the contingent that protested at the Democratic National Convention the week before — was a strong contingent of self-proclaimed anarchists, whose direct-action style of protesting led to a near-continuous conflict with police. This became the focus of local and national media coverage, and while to some degree it represented the vibe on the streets, there were also thousands who came to engage in peaceful civil disobedience.

Despite last-minute revisions to the RNC schedule, thousands gathered on Sept. 1 for the March on the RNC protest — the largest of the week — to kick off the opening day of the convention. Throughout the day, confrontations broke out between police and autonomous groups of protesters attempting to block roads and bridges around the city. Some became violent, and there were mass arrests.

Tuesday night, the Poor People's March For Our Lives protest provoked confrontation, when several hundred people who marched to the free speech "cage" — a barricaded area outside the Xcel Energy Center reserved for protesting — refused to disband after police issued three dispersal orders. Like the previous day, police began firing tear gas into the crowd, eventually pushing the people to a park, where some 60 were arrested.

The Sept. 4 rally was permitted, but the march was not. The Twin Cities Anti-War Committee, which organized the event, made clear from the beginning it intended to march to the Xcel Energy Center to try to disrupt McCain's acceptance speech.

At the rally, which preceded the march, a speaker commenting on the mass arrests of protesters asked the crowd, "Are the people responsible

for the criminal war on Iraq and the war at home on the poor ever held accountable for their actions?"

"No!" came the reply.

Police had the rally surrounded and intermittently plucked people from the crowd, placing them under arrest for unknown reasons — the most common charges were unlawful assembly, felony property damage, and felony riot. Large clusters left the main body of the rally and surrounded the police, prompting tense stand-offs as the police removed those under arrest.

"Stay together," Katrina Plotz, an organizer with the Anti-War Committee, screamed from the stage. "They're trying to steal our protest — we have to ignore the police intimidation."

What became a battlefield here in the streets of St. Paul began with a series of sit-ins, as impenetrable police lines continually stifled marchers not looking for a serious fight with police. Frustrated with repeatedly being halted — a slow process in which police used horses to divide groups and arrest only some protesters — demonstrators engaged in an improvised maverick march that went wherever it could, for as long as it could.

Now, in the quieter moments between concussion bomb blasts that pushed the group toward its ultimate fate in the Ramsey County Jail, a small debate broke out among some of the protesters about how effective their direct action was at this RNC.

"It makes sense at a WTO conference like Seattle in 1999, where policymaking can actually be halted," one said of the police presence. "But more than anything else the RNC is ceremonial."

Still, as the police ultimately herded this crowd onto a bridge that police then blocked on both sides before placing everyone under arrest, it was clear those here tonight were angry. Judging from chants throughout the week, most felt they could not meaningfully participate in the political system in any other way. They obviously wanted to be heard.

"The whole world is watching! The whole world is watching!" they shouted as police shot pepper spray into the crowd, forcing its last few steps onto the bridge. **SFBG**

*This report first appeared in the Louisville Eccentric Observer. Sam Stoker is a freelance reporter based in Chicago. Like many journalists covering the protests — including Amy Goodman and two of her DemocracyNow! producers — Stoker was arrested and charged with "presence at an unlawful assembly." Police confiscated his notes and camera gear.*

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WHY PUBLIC POWER MAKES SENSE

REVENUE					
	Energy used per year	Public power (at PG&E's average rate)	Amount	Public power (PG&E's rate cut by 15%)	Amount
Residential sales	1,478 million kWh	16 cents	\$236.48 million	13.5 cents	\$199.5 million
Commercial	3,369 million kWh	13.7 cents	\$461.5 million	11.6 cents	\$390.8 million
City load	668 million kWh	variable	\$41.3 million	variable	\$41.3 million
TOTAL	5,515 million kWh		\$739.2 million		\$631.6 million

EXPENSES			
Power	Amount	Rate	Amount
Hetch Hetchy	1,700 million kWh	3.75 cents	\$63.75 million
Renewables (51 percent of total need by 2017) Includes: Solar, Wind, Efficiency, and Small Scale Distributed Generation	2,045 million kWh	\$1.2 billion H bond at 5.5 percent over 20 years	\$99 million
Contract purchases	1,770 million kWh	9 cents on open market	\$159.3 million
Payment on revenue bond to buy PG&E's electricity infrastructure	\$595 million	5.5 percent	\$49.8 million
Operations and maintenance			\$135.6 million
Replace PG&E's city taxes			\$17 million
TOTAL			\$524.45 million

SURPLUS			
	Revenue	Expenses	Surplus
Public power (at PG&E's average rate)	\$739.2 million	\$524.45 million	\$214.75 million
Public power (PG&E's rate cut by 15%)	\$631.6 million	\$524.45 million	\$107.15 million

This chart shows how San Francisco could take over Pacific Gas and Electric Co.'s system — and wind up with \$214 million a year in extra revenue.

The chart outlines the revenue, cost, and surplus of generating power with a city-owned utility providing 50 percent renewable energy. All the figures are publicly available and very conservative — any time a figure was in serious dispute, we either used an average or the numbers that favored PG&E.

The amounts of electricity used in San Francisco are 2006 figures provided by the California Energy Commission and the SFPUC.

For commercial and residential rates, we used PG&E's average rates from May 2008 provided on the company's Web site. Cutting rates by 15 percent would still generate \$107.15 million in surplus cash.

The initial costs of creating a municipal power system would come from buying power and buying out PG&E. Revenue bonds would be issued to purchase PG&E's infrastructure, then repaid over 20 years at a 5.5 percent interest rate.

The city already generates power from Hetch Hetchy dam, and we used the wholesale price of 3.75 cents per kilowatt-hour as the cost of that power — although the SFPUC says it's slightly less. The \$1.2 billion cost for renewable energy comes from the Community Choice Aggregation (CCA) plan legislation already approved by the Board of Supervisors. Remaining energy would be purchased on the open market. We estimate the city would pay 9 cents per kWh for that power, which is the average market cost of electricity purchased on the spot market in

California from Jan. 1 to Aug. 21. The SFPUC could probably get a better rate with long-term power purchase agreements. PG&E's average cost of purchased power in 2007 was 8 cents per kWh.

The SFPUC already provides 15 to 20 percent of the city's power; that system costs \$10 million per year in operations and maintenance. Expanding this to serve 100 percent of San Francisco would require much more than quintupling current staff and resources. We used a cost-per-customer figure of \$383 per year, a figure provided by the Los Angeles Department of Water and Power in 2001. That number has almost certainly increased — even so, using Los Angeles as a model is very conservative. The cost of maintenance in a power system is inversely related to the density of the service area; the denser the residential and business district, the lower the per-customer costs. It's likely San Francisco's costs would be substantially lower than LA's, but we went with the higher figures.

To calculate PG&E's lost tax revenue, we subtracted the property taxes the company pays on its gas infrastructure, but included payroll taxes for all its employees — many who do gas work. This figure, too, is likely overstated.

A feasibility study — which would be mandated by Prop. H — would almost certainly find that the case for public power is even stronger than what we've presented.

Is it any surprise PG&E is trying so hard to keep the measure from passing? **SFBG**

# Cleaner and cheaper

The Clean Energy Act could mean lower carbon emissions — and lower electric bills

By Amanda Witherell  
> amanda@sfbg.com

Pacific Gas & Electric Co. has been saying that if the Clean Energy Act passes, it will cost the city \$4 billion — and electricity bills will go up \$400 a year per household to cover the costs.

But according to a *Guardian* analysis, a publicly owned utility could cover the costs of taking over PG&E's system, finance enough renewable energy generation to make the local grid 50 percent green, and still generate \$214 million a year in surplus income — without raising rates a dime.

In fact, the city could cut electricity rates by 15 percent — so that the average San Francisco home using 1,000 kWh a month would save \$400 per year — and the system would still make \$107 million profit annually.

Our analysis is based on conservative assumptions, and probably underestimates the city's potential revenue. The figures all come from publicly available sources.

The bottom line: PG&E's campaign materials are, at best, gross distortions of the truth.

**WHAT PUBLIC POWER WOULD COST**

The Clean Energy Act, which will appear as Proposition H on the November ballot, mandates that the city undertake a study to determine the most cost effective and expeditious way to achieve 100 percent renewable energy by 2040.

If the study determines that a publicly owned utility would provide the cheapest, cleanest energy, the first thing the city would need is a distribution system — the wires, poles, substations, breakers, and all the other physical infrastructure required to provide power. The legislation authorizes city officials to issue revenue bonds to build a distribution system or to buy PG&E's, either through a negotiated sale price or eminent domain.

In 2001, the last time the city voted on a public power measure, PG&E said its system was worth

\$1.4 billion. Seven years later, although much of the system has deteriorated, the price has jumped to \$4 billion. But utility officials freely admit they have no hard numbers: in a letter dated July 24, David Rubin, the director of service analysis, wrote, "PG&E has not done an inventory of its system, but it is readily apparent that the fair market value of PG&E's electric system exceeds \$4 billion ... "

There are, in fact, hard numbers on the value of the system — numbers that both PG&E and state tax officials have used and agreed on for years.

The state Board of Equalization is tasked with determining property values on utilities and levying taxes accordingly. In 2007 the board reports, PG&E paid taxes on property worth \$1.2 billion in San Francisco. That's what the state auditors say is the value of everything PG&E owns here, including both the electricity and gas distribution lines, the buildings on Market and Beale streets, the service center, vehicles, desks, computers — much of which the city would have no interest in acquiring.

According to documents acquired through a public records request, the city controller's office assumed in its ballot analysis of the cost of Prop. H that 50 percent of the assessed value was utility related.

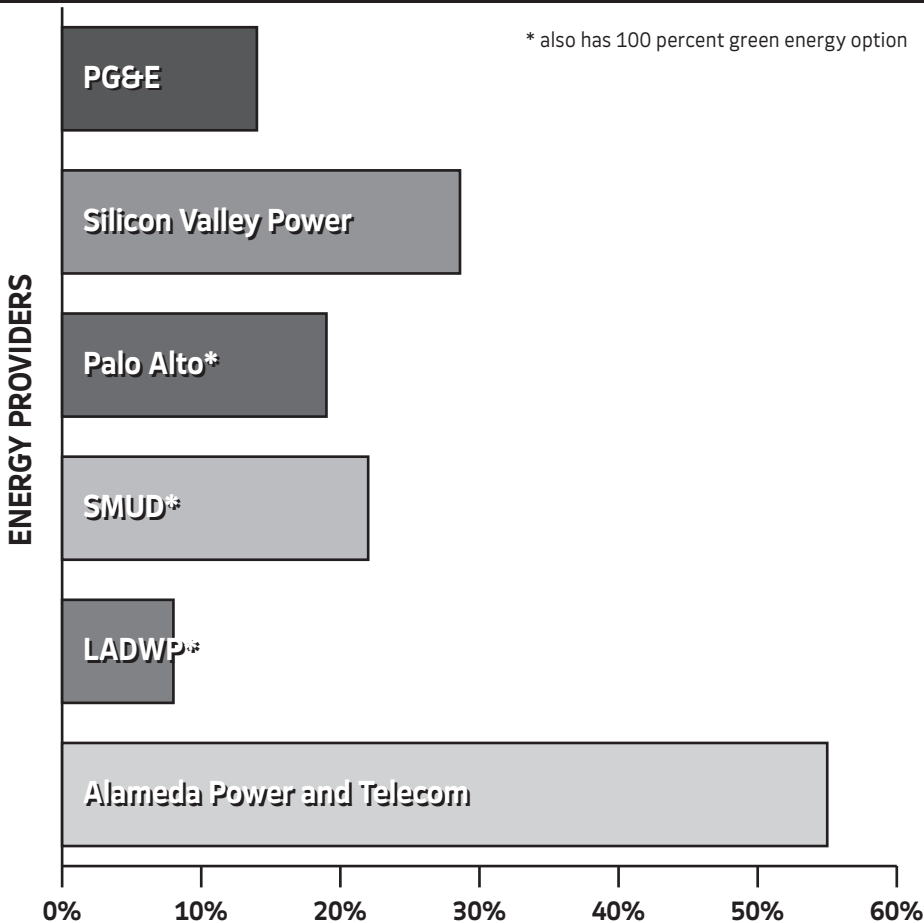
We'll make the same assumption. If the San Francisco controller and Board of Equalization are right, the actual value of PG&E's electricity distribution infrastructure is \$595 million.

That could be a bit low or a bit high — real estate appraisal is an inexact science — but at least it's derived from a solid number. Even if you assume that the board's appraisers are off by a few tens of millions of dollars in either direction, the number PG&E has put forward is wrong by about 600 percent.

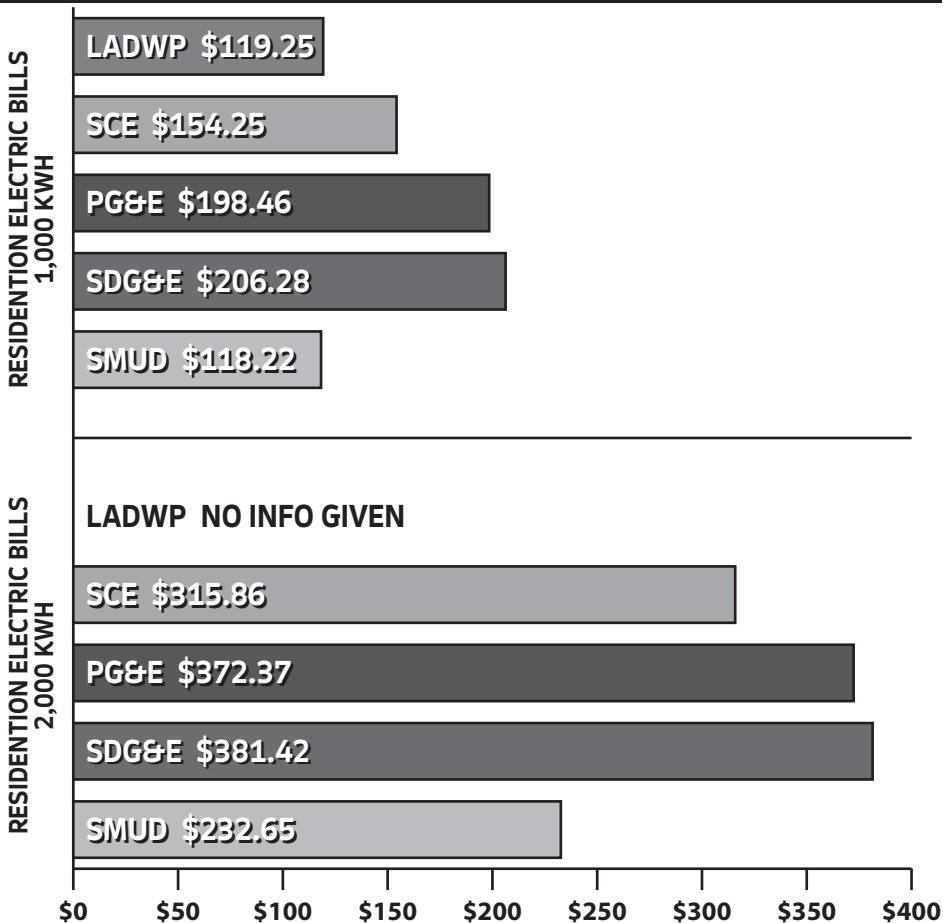
Rubin's letter to the city controller outlined how PG&E determined \$4.18 billion as the system's worth — by using "replacement cost new less depreciation" (RCNLD) as a measure. "California law specifically



2008 PROJECTED ENERGY PERCENTAGE FROM RENEWABLE ENERGY



COMPARISON OF ELECTRIC SERVICE BILLS



These charts show how public power agencies in California are typically greener — and have lower rates — than private utilities. Alameda Power and Telecom, Silicon Valley Power, the city of Palo Alto, and the Sacramento Municipal Utility District — all public power agencies — offer much larger percentages of renewable energy than PG&E. And for both commercial and residential customers across the state, public power agencies like SMUD offer lower rates than PG&E, Southern California Edison or San Diego Gas and Electric (all of them private companies) | (SOURCE: GUARDIAN RESEARCH AND THE SOUTHERN CALIFORNIA PUBLIC POWER AUTHORITY)

approves RCNLD as a method for valuing improvements to land, such as the electric facilities at issue here,” Rubin wrote.

But appraisers disagree with Rubin. “The Code of Evidence section they are referring to mentions RCNLD as one of many pieces of evidence that can be considered in valuation cases,” a veteran appraiser with knowledge of PG&E’s system, who requested anonymity, told the *Guardian*.

Because PG&E is a regulated utility that passes all the capital costs of doing business onto customers, many valuers argue that the rates those customers pay (reflected in the BOE figures) indicate the true value of the system.

“The value is the value is the value,” the appraiser said. “Both PG&E and the BOE agree that fair market value is approximately equal to rate base.” That, in this case, would be about \$600 million.

William Marcus, a lead economist on utility issues for JBS Energy with 29 years experience in the field, told us that the standard method employed by the BOE in valuing energy utilities is original cost less

depreciation and deferred taxes. “I’m not going to tell you RCNLD is \$4 billion because PG&E has been known to come up with very high values,” Marcus said. Even the RCNLD value is “almost certainly a serious matter of controversy.” Marcus, a Yolo County resident, witnessed the 2006 public power battle between the Sacramento Municipal Utility District and PG&E, and said, “There was almost a factor of four between what PG&E was saying and what SMUD was saying and they were both using RCNLD.”

“A reviewing court might look at RCNLD but would also look at original cost,” Marcus said. “So you’ve got a high end and a low end.”

The city would pay an interest rate of between 4.5 to 5.5 percent on revenue bonds, according to Ken Bruce in the Board of Supervisors Budget Analyst’s office. He pointed out that revenue bonds are repaid by dedicated revenue streams that are identified prior to the bond issuance, which can affect the interest rate. “It would be subject to a lot of scrutiny by rating agencies,” he said. With this in mind, we used the high end in our analysis, and assumed annual pay-

ments at 5.5 percent. If the city buys the system at the price the Board of Equalization and Controller’s Office estimates, and the bonds are repaid over 20 years, the annual cost would be \$49.8 million.

**CLEANER THAN PG&E**

Prop. H sets ambitious standards for renewable energy — but our analysis shows that a city agency could easily afford to increase dramatically its alternative energy portfolio.

Some public power utilities (like private utilities) still rely on dirty coal and large hydropower — but this isn’t true of public power in California. Of the five major public power utilities we surveyed, all except the Los Angeles Department of Water and Power are doing a better job at developing renewables than PG&E.

Just across the Bay, Alameda has enacted a very aggressive renewable-energy plan. “As we go forward, there’s a chance we might be 100 percent renewable if the price is reasonable,” Alan Hangar of Alameda Power and Telecom told us. In November, the Alameda city utility will ink two new deals for energy produced at landfills and boost the agency’s percentage

of renewables from 55 percent to almost 70. A deal for more hydropower is also in the works.

Hangar said the utility was able to purchase more renewables without raising rates “because we’re tightfisted. We don’t have a lot of solar because it’s so expensive. But if the price came down we’d look at it.”

Even though public power agencies aren’t under the same state mandate of 20 percent renewable by 2010 that investor-owned utilities like PG&E are required to meet, the Sacramento Municipal Utility District set its own renewable power goal — and has already surpassed it. “Being a utility with a board of directors elected by the public, there’s more pressure there to get renewable energy in the mix,” said SMUD spokesperson Chris Capra. “The voters here told us they want more solar and green energy.” SMUD recently started offering customers solar power from a 1 MW array owned by a private company that sells the power to SMUD. Because the sun is an infinite resource, unlike natural gas, oil, and coal, the utility was able to lock in a long-term affordable rate for the power. “Now we can get solar power

to customers who can’t do solar on their own,” Capra said.

For calculating the cost of renewables, we used figures from the city’s Community Choice Aggregation plan. If Prop. H passes, the CCA plan would be implemented as the first step toward the overall goal of 100 percent renewables by 2040.

According to the plan, over the first three years the city would phase in 360 MW of renewable energy, greening 50 percent of our grid. The Board of Supervisors already authorized the use of revenue bonds to finance 150 MW of new wind generation, 31 MW of photovoltaic cells, 72 MW of distributed generation, and 107 MW of enhanced conservation measures. The CCA plan calls for a three-year investment of \$129 million for solar and \$170 million for wind.

The supervisors have already passed the CCA plan, and it’s been signed by Mayor Gavin Newsom. That legislation authorized \$1.2 billion in bonds to finance the plan — more than enough to get the renewable energy ball rolling.

Other financing possibilities

CONTINUES ON PAGE 16 »

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 Rate Schedule: E1 TB Residential Service  
 Billing Days: 30 days

Serial	Rotating Outage Blk	Meter #	Prior Meter Read	Current Meter Read	Difference
G	8Q	271086	4,384	4,551	167

**\$0.11559**

Charges  
 07/02/2008 - 07/31/2008  
 Electric Charges  
 Baseline Quantity  
 Usage

249.00000 Kwh  
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Past Due Balance \$22.65  
 Current Charges, Due 08/12/08  
 This date does not extend the due date  
 Total Amount **0.092900**

Location	Rate	Cycle	Location Number	Usage History	Dates
SACRAMENTO 95818	RSG_11: Standard Rate with Green	09	931493	Billing Period	06/12/08 - 07/11/08
				Last Year	06/13/07 - 07/12/07
				Last Month	05/13/08 - 06/11/08

Meter No.	Current Meter Read	Previous Meter Read	Difference	Multiplier	Usage	Rate	TOTAL
769445	15235	15090	145	1	145 KWh		

Usage per day

ELECTRIC SERVICE CHARGES/CREDITS	USAGE	TYPE	RATE	TOTAL
Star 1	145 Summer kWh @ 0.092900			13.47
				5.00
				6.00

It's cheaper in Sac'to: Assembly Member Mark Leno, who lives in San Francisco but has an apartment in the state capitol, gets electric bills from PG&E (private) and SMUD (public). SMUD charges him 9.2 cents a kWh; PG&E charges 11.5. That's a difference of more than 20 percent.

## Clean Power CONT.

exist. For example, PG&E's energy efficiencies are paid for by a public goods charge levied by the California Public Utilities Commission, which for San Franciscan ratepayers totals \$7 million per year. The city-owned system would manage that money instead — and that surcharge is already included in the average rate we calculated.

Furthermore, there are state and federal subsidies that can be applied to renewable energy purchases — these would be given to customers to purchase rooftop solar panels, wind turbines, and other distributed generation that could contribute up to 72 MW of the initial 50 percent in the first phase of the CCA plan. The city already gives \$3 million in solar incentives to residents, and this program could be expanded with additional revenue generated from the power business.

We assumed the city could generate a substantial portion of the power it needs from renewables. For the first few years, power would still need to be bought on the spot market; we included those figures in the expense column.

The total costs for operating the system — including operations and maintenance, power purchases,

and replacing the taxes that PG&E currently pays to the city: \$524.45 million.

### THE REVENUE SIDE

But after all the expenses are added up, selling electricity is still a lucrative business. If the city kept power rates at the same level PG&E currently charges — that is, if nobody's electric bill went up or down at all — the city would clear \$214 million a year in surplus revenue from the system. That's almost as much as the current budget deficit.

Of course, a public power agency — run by accountable public officials — might decide to cut rates instead of banking cash. So we ran a scenario in which the city would cut rates by 15 percent. The bottom line: San Francisco still comes out \$107 million ahead.

How can a city agency sell power so much cheaper and still make money?

For starters, PG&E has a guaranteed profit margin of 11.7 percent, approved by the state. A city-owned system doesn't have to please shareholders with its profit — any surplus here could be folded into the general fund, remain in the San Francisco PUC piggy bank for future infrastructure needs, or be refunded to taxpayers. This is the basic difference between public and private ownership

"For a number of years, we had no rate increases at all."

SMUD spokesperson Chris Capra

of a utility — and it translates into lower, more stable rates over time.

"For a number of years, we had no rate increases at all," said SMUD's Chris Capra, who explained that the agency was able to stave off rising natural gas prices because of bulk purchases locked in at low rates. Last year the elected SMUD Board voted for a 7 percent rate increase to cover rising power costs and replace equipment.

The agency's rates are still far lower than what San Franciscans pay to PG&E — and the private utility has announced it will seek a 6.5 percent rate increase in January. **SFBG**



# The buzz on urban bees

By Nicole Gluckstern  
> news@sfbg.com

**GREEN CITY** One would hardly even notice there was a beehive in the garden behind the Mission District's Kaliflower Collective, except for the winged traffic shuttling industriously between the four-tiered bee box and the fruit trees flowering just overhead.

It's not easy to imagine, given the scant handful of visible bees, that as many as 50,000 bees might be contained within the modest hive which, at less than two feet square and about three feet tall, looks as innocuous and unthreatening as a stack of closet organizers. It's also hard, in this tranquil setting, to fully appreciate the crisis situation of colony collapse disorder (CCD), which has been quietly decimating honeybee populations nationwide since 2006. Some beekeepers report up to 90 percent losses. Since bees are responsible for pollinating a wide variety of urban plants — from fruit trees to garden veggies, from clover to cactus — beekeeping is more than a curious hobby. It's an essential link in the chain of life as we know it.

The even-keeled behavior of San Francisco's backyard bees is appreciated by most urban beekeepers. Roger Meier, a Castro District-based beekeeper whose home-produced honey appears in several local markets under the label Mint Hill, admits that despite their proven usefulness in city settings, the idea of kept bees can cause some consternation among the uninitiated. Swarming bees in search of a new hive (such as a recent incident in the Mission reported on SFist.com) is cited as a cause for alarm by nervous neighbors.

"It's pretty frightening to wake up and find a big swarm of bees in your backyard if you don't know much about them," Meier says. His neighbors have come to appreciate his honey-making habit over the years, not to mention their own well-pollinated apple trees, which he calls "happy with fruit." That Meier, like most experienced beekeepers, actively maintains his hives to prevent swarming also helps keep potential public relations problems in check.

Since swarms mainly occur when a hive gets overcrowded, Meier and his fellow apiculturists

monitor the population growth of each hive and split their broods into empty bee boxes when necessary — a process known as "forced swarming." Despite these precautions, swarms can occur, but people are urged not to panic or reach for the Raid. Instead, the San Francisco Beekeepers Association offers removal referrals on its Web site, [www.sfbec.org](http://www.sfbec.org), and many urban beekeepers are happy to inherit a new brood.

Peter Sinton, president of the association, estimates there to be around 60 active beekeepers in a club with a membership of 171, a number that seems initially low until you consider that most beekeepers run multiple hives. Kept bees can be found across the area in backyards, rooftops, community gardens, the Alemany Farm, and the Crystal Springs watershed. Spreading the bee population over far-flung neighborhoods is one way to ensure the continued survival of diverse flora and means that even if the beekeeper loses one or two hives to infestation, infection, or CCD, there will be some survivors.

It's not just a passion for pollination that brings nascent beekeepers into the fold. Nancy Ellis, animal exhibit coordinator at the Randall Museum, began her journey into apiculture when she became responsible for the upkeep of the museum's exhibit hive. Nearly nine years later, she cares for four hives in various locations and bottles her honey harvests under the label Bee Bop. She waxes somewhat rhapsodic on the unique benefits of honey: "It's bactericidal, like Neosporin," she explains, "and its chemical makeup keeps it from spoiling or getting moldy." Another unique benefit of honey is its reported effect on sufferers of pollen allergies, whom Ellis encourages to take a small dose of locally-produced honey per day to "inoculate" themselves against the allergens present in surrounding flora.

But it's not just the medicinal that lures folks into apiculture. Suzi Palladino, youth program and compost education manager at the Garden for the Environment, cites her interest in urban sustainability and self-sufficiency as key to her forays into apiculture. Peter Sinton refers to the meditative state his beekeeping encourages.

"Handling bees is like tai chi," he says. "Do it with calm and grace, and bees usually do not get riled up." **SFBG**

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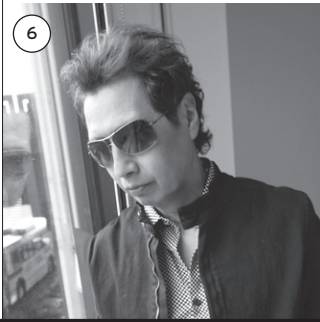
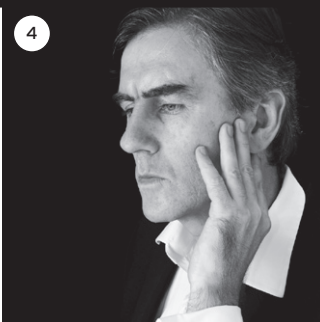
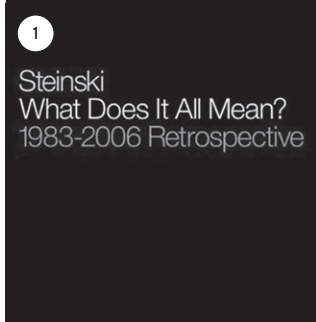


**GUARDIAN**



# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## SEPT. 10-16, 2008 FRANKENSTEIN-SKI

By Johnny Ray Huston  
> johnny@sfbg.com

*What Does It All Mean?* The title of a Steinski compilation that spans from 1983 to 2006 lets the listener decide. The fact that Gregg Gillis is re-presenting Steinski on his Illegal Art label more than hints that Girl Talk megamixes draw inspiration from cut-and-pasters whose manic practices predate the extended juxtapositions found in most mashups. Steinski's "The Motorcade Sped On" is an audio variation of Bruce Conner's 1967 film *Report* — not as sober and scathing, but still reflecting found footage artists' fascination with the Kennedy assassination. The randy sexual commentary of "I'm Wild About That Thing" couldn't be further from the sex-equals-commerce equations soon to come in popular rap — it's closer to Prince Paul's psychoanalysis.

## WEDNESDAY SEPT. 10

### MUSIC

#### Robert Forster

For the past several decades, Robert Forster has put smiles on the faces of lyric-loving indie-pop true believers everywhere, thanks to his role as half of the songwriting dynamo at the core of Australia's infinitely hummable Go-Betweens. Forster's frequently introspective, metaphor-bedazzled poetics offered a wonderful foil to the earthy directness of recently-deceased partner-in-song Grant McLennan. The synergy was nothing less than brilliant, as evidenced by their parade of albums truly deserving of "classic" status. The singer's solo work is equally worthy of glowing praise; his latest, *The Evangelist* (Yep Roc), intriguingly swaps flights of literary fancy for heart-exposing simplicity. It works, magnificently. **(Todd Lavoie)**

8 p.m., \$20  
Great American Music Hall  
859 O'Farrell, SF  
(415) 885-0750  
www.musicchallsf.com

### COMEDY

#### The Bizarro Comedy Show

Someday I'll visit my parents and find that the fridge has collapsed under the weight of *Bizarro* comics. Seriously, finding the door handle has become an arduous search amid a multilayered collage of precariously magnetized 2-by-3-inch satires on religious fanatics, earth-rappers, and money-mongers. Dan Piraro, the zany mastermind behind *Bizarro*, is the only thing keeping me from killing myself after reading the paper. Not only will laughing at his two nights of antidepressant stand-up keep the humans happy, a portion of ticket sales benefits the Woodstock Farm Animal Sanctuary as well. Perfect, but how do you hang a comedy show on the fridge? **(Kat Renz)**

With Johnny Steele  
8 p.m., \$12  
Grand Lake Theater  
3200 Grand, Oakl.  
(510) 452-3556  
www.renaissancerialto.com

Also Thurs/11  
With Brian Malow  
8 and 10 p.m., \$20  
Purple Onion

140 Columbus, SF  
(415) 956-9737  
www.caffemacaroni.com

### MUSIC

#### Todd Sickafoose's Blood Orange

Don't get it twisted: Todd Sickafoose is a white dude with a funny name but he plays jazz for real. Operating in a grand tradition that encompasses everything from the brawly swing of Charles Mingus to the sundazed mellow of Isotope 217°, Sickafoose draws on a select group of collaborators — sometimes including Nels Cline and Xiu Xiu's Ches Smith — to churn out sinewy rhythms that outline his unostentatious melodies in black crayon. There's plenty here for a non-jazz audience to chew on, too: Sickafoose has a special section in his résumé devoted to recent collaborations with Ani DiFranco. **(Brandon Bussolini)**

With Iron and the Albatross and Ara Anderson  
8 p.m., \$19.50  
Freight and Salvage Coffee House  
1111 Addison, Berk.  
(510) 548-1761  
www.thefreight.org

## THURSDAY SEPT. 11

### MUSIC

#### Pets

Oakland's the Pets are following up a slew of thumping singles with a full-length debut, *Misdirection* (Static Impulses, 2008). Possibly better than the 45s, this LP is a rocking testament to — and direct descendent of — the power-pop of the Nerves, the garage fuzz of the Sonics, and the catchiness of the Knack. The band deftly manages a wink at its influences without falling victim to the follies of adulation. With the American South stealing most of the thunder in the latest garage-rock revival, it's nice to have some hometown representation on the front lines. Australia's preeminent experimental garage-surf rockers the Ooga Boogas headline. **(Ezra Provost)**

With the Rubber Vomit and the Invisible Dog Leashes  
9 p.m., \$6  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com

## FRIDAY SEPT. 12

### MUSIC

#### Alejandro Escovedo

For all those who didn't fork out two days' wages to sit in row 924 to see Bruce Springsteen's "Magic" tour, there's another prophet ready to take you to rock nirvana (for less than \$25). That man is Alejandro Escovedo, who brings his six-piece rock revival to town from Austin, Texas. Only four years removed from battling a near-fatal bout of hepatitis C, Escovedo has returned to the road, recently performing with the aforementioned Boss and at the Democratic National Convention. His new gem, *Real Animal* (Back Porch), met with critical acclaim and commercial acceptance, but he's at his passionate, fiery best on stage, just as he's always been. **(Daniel N. Alvarez)**

With Carrie Rodriguez  
8 p.m., \$22  
Bimbo's 365 Club  
1025 Columbus, SF  
(415) 474-0365  
www.bimbos365club.com





**MUSIC**

**Squeeze**  
This improbably brilliant UK group scored a run of charting singles in the late '70s and '80s in its home country, but is mainly remembered stateside for "Tempted," a perennial commercial soundtrack fave. In a just world, the book-length essay on their *Singles - 45's and Under* (A&M, 1989) would already be written. But the band — a vehicle for the songwriting team Glenn Tillbrook and Chris Difford — is saddled with the twin burdens of pop-ism and lightness, as evidenced on the career-defining "Up The Junction." While they've got some new wave jitters on record, their slick live sets make no bones about their ambition to work at the level of Lennon-McCartney or Ray Davies. That's a tall order, but Squeeze deliver with aplomb. **(Bussolini)**

9 p.m., \$45  
Regency Center Grand Ballroom  
1290 Sutter, SF  
(415) 421-TIXS  
www.ticketmaster.com

**SATURDAY  
SEPT. 13**

**MUSIC**

**Cannons and Clouds**  
I'm gonna let you in on a secret. A three-word secret. The Hotel Utah. Almost any night of the week, you can go see some magic in the Utah's intimate, acoustically superior back room. This Saturday, that magic will be in the form of five local magicians, when San Francisco's Cannons and Clouds conjure up their blend of pop-tinged indie rock. Their sound lies somewhere between the Decemberists sans severe vocals and Iron and Wine after a double-shot of espresso. When their graceful melodies and Hotel Utah's laid-back style join forces, it will be the perfect backdrop to a first date or a mellow night out with friends. **(Alvarez)**

With the Traditionalist and An Angle  
9 p.m., \$8  
Hotel Utah Saloon  
400 Fourth St., SF  
(415) 546-6300  
www.hotelutah.com



If you remember a *New Yorker* cartoon for being funny rather than merely smug or wacky, Roz Chast drew it.

**FILM**

**"Grrrl Rockers of the 1980s"**  
From the coos of "Our Lips are Sealed," my dream was cast: what did I want to be when I grew up? A rocker! I'd probably be Jane Wielden by now had my toddler self seen the triple bill that *Midnights for Maniacs*' Jesse Hawthorne Ficks has brilliantly assembled for "Grrrl Rockers of the 1980s." It opens with Emmy-award winning after-school special *Starstruck* (1981); followed by the grrrl punk runaway lezzie flick *Times Square* (1980); before culminating with *Breaking Glass* (1980), the Brit-grrrl cult classic starring Hazel O'Connor, who wrote and performed the UK top-20 soundtrack. "Pay no mind to what they say / It doesn't matter anyway, hey-ey-ey!" Hey ladies, wanna start a band? **(Renz)**

6 p.m., \$8  
Yerba Buena Center for the Arts  
701 Mission, SF  
(415) 978-2787  
www.ybca.org

**MUSIC**

**Dr. John**  
Dr. John is New Orleans. As a former resident, I can attest to that. Besides impeccably crafting and playing the jazz-influenced, whiskey-soaked blues the city is famous for, he truly personifies the duality of the Crescent City: laid-back and accessible like the goofy, perpetually wasted uncle we all have, while staying energetic and entertaining. His music is upbeat and fun, but deeply rooted in the everyday struggle and pain that will always be a part of the city. Since the Big Easy is going through the most turbulent and uncertain period in its rich history, this is a good time to get yourself a taste of the most delicious city in the country — without getting on a plane. **(Alvarez)**

With Shannon McNally  
8 p.m., \$36.50  
Fillmore  
1805 Geary, SF  
(415) 346-6000

www.thefillmore.com

**MUSIC**

**"Nadja Plays Piazzolla"**  
The vibrant, Grammy-nominated, teensy-tiny classical powerhouse New Century Chamber Orchestra — known internationally as "the best kept secret in San Francisco" — just totally scored in snagging striking Italian-born violin virtuoso Nadja Salerno-Sonnenberg as its music director and concertmaster. And she's already spicing things up to 11 with the first program on NCCO's season roster. "Nadja Plays Piazzolla: The Sounds of Brazil and Argentina" is sure to get your inner toe tapping as Salerno-Sonnenberg takes on the legendary tango-master's "Four Seasons of Buenos Aires," and then Alberto Ginastera's swoony "Glosses on Themes by Pablo Casals" as principal soloist. Also on titillating tap: a world premier of hot-hot jazz-classical crossover composer Clarice Assad's original. **(Alvarez)**

CONTINUES ON PAGE 20 »



(1) Cover of Steinski's *What Does It All Mean?*; (2 and 3) Steinski (see "Frankensteinski"); (4) Robert Forster (see Wed/10); (5) Cannons and Clouds (see Sat/13); (6) Alejandro Escovedo (see Fri/12); (7) Hazel O'Connor in *Breaking Glass*, appearing in "Grrrl Rockers of the 1980s" (see Sat/13); (8) Roz Chast (see Tues/16); (9) New Century Chamber Orchestra with Nadja Salerno-Sonnenberg (see Sat/13); (10) Squeeze (see Fri/12); (11) Todd Sickafoose (see Wed/10); (12) Tony Bennett (see Sun/14); (13) Dan Piraro of the *Bizarro Comedy Show* (see Wed/10)

ROBERT FORSTER PHOTO BY STEPHEN BOOTH; ALEJANDRO ESCOVEDO PHOTO BY MICK ROCK; NEW CENTURY CHAMBER ORCHESTRA PHOTO BY STEVE JENNINGS; DAN PIRARO PHOTO BY PAT JOHNSON





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- **FREE custom-printed silkscreen t-shirt** with purchase of a *Bay Area Now 5* catalog
- **Hands-on art-making activities for all ages** with local artists from San Francisco’s **Red Poppy Art House**
- **Meet the artists of BAN 5** and get an exclusive behind-the-scenes look at their work with **Art-Savvy workshops**
- **Live musical performances** from **Estación Odesia**
- **Dance performances** in the YBCA Gallery by **Erika Chong Shuch** and other Bay Area performing artists
- **Storytelling** with **Malamaña**, a Latin interactive rock group of eight artists from seven Latin American and Carribean countries
- **A technosermon** from *BAN 5* artist **Rev. Praba Pilar** of the Church of Nano Info Bio Cogno

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THE SAN FRANCISCO BAY GUARDIAN PICKS

**Anne Lamott (see Mon/15);  
Dr. John (see Sat/13)**  
ANNE LAMOTT PHOTO BY MARK RICHARDS



PICKS CONT»

nal “Impressions: Suite for Chamber Orchestra” and her arrangement of Heiter Villa-Lobos’ hauntingly lovely “Bachianas Brasileiras No. 5.”  
**(Marke B.)**

8 p.m., \$32–\$54  
Herbst Theater  
401 Van Ness, SF  
(415) 392-4400  
[www.ncco.org](http://www.ncco.org)

SUNDAY  
SEPT. 14

MUSIC

**Tony Bennett**  
Though his start in show business wasn’t exactly a glamorous one — he sang while waiting tables to support himself as a young man — Tony Bennett has had one of the most illustrious careers imaginable, spanning nearly six full decades. His imitable talent appeals to fans old enough to remember seeing him performing his pop and jazz standards shortly after the end of World War II, but it also draws in those young enough to have first encountered him during a wacky appearance on the MTV Video Music Awards with the Red Hot Chili Peppers in the early 1990s. One thing is certain about the audience at this show — they’re bound to go nuts when the timeless crooner sings his signature tune, “I Left My Heart in San Francisco.”  
**(Sean McCourt)**

8 p.m., \$76  
Davies Symphony Hall  
201 Van Ness, SF  
(415) 421-TIXS  
[www.ticketmaster.com](http://www.ticketmaster.com)

MONDAY  
SEPT. 15

EVENT

**Anne Lamott in conversation with Jon Carroll**  
In an alternate universe run by intelligent quirky writers, the Anne Lamott–Jon Carroll dialogue would be the acceptance speech for the next prez and VP. The populace, hooked on insightful cultural commentary, would be given a weekly mondegreen

by Carroll (Is Kurt singing, “I’m worse at what I do best” or “I wasn’t what I confessed”?) and a daily aphorism on writing from Lamott. Fantasies aside, Lamott, the bestselling author beloved for the self-deprecating humor that winds through her takes on single motherhood, Christianity, and breaking writer’s block, will be chatting it up with Carroll, the *Chronicle* columnist known for his considerations on felines and political leaders. This is the essential event for the compassionate smarty-pants, plus proceeds benefit scholarships at Oakland’s Park Day School.  
**(Renz)**

7 p.m., \$18–\$25  
Berkeley Repertory Theatre, Thrust Stage  
2025 Addison, Berk.  
(510) 647-2949  
[www.parkdayschool.org](http://www.parkdayschool.org)

TUESDAY  
SEPT. 16

EVENT

**Roz Chast**  
If you remember a *New Yorker* cartoon for being funny rather than merely smug or wacky, there’s a good chance Roz Chast drew it. Riddled with anxiety,

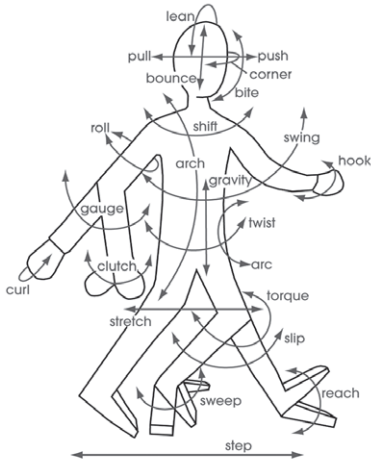
her characters have been navigating a very recognizable domestic world in the pages of the venerable magazine for the past 30 years: one in which inanimate objects and our own neuroses conspire against our happiness. A woman after my own heart, Chast claims that the formative book of her youth was the *Merck Manual*; it may not be surprising, then, if this chat makes frequent detours from her cartooning to her latest self-diagnosis.  
**(Bussolini)**

8 p.m., \$10–\$18  
Jewish Community Center  
of San Francisco  
3200 California, SF  
(415) 333-4289  
[www.jccsf.org](http://www.jccsf.org)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

**LOCAL ARTIST** Matt Volla  
**TITLE** *Walk Ways: a study of the human gait*  
**STORY** It has been 3.5 million years since humans freed their hands from knuckle-walking, and now each person has a unique walk signature. *Walk Ways* reduces to language the unique mechanics of bipedalism. The invented physical semiology (shown above) is used to classify the grammar of body language. This information can be used to stage actors for film, choreograph dance, or predict a future lover.

**BIO** Matt Volla is an artist, musician and filmmaker. His work has been shown at PS1/MOMA, the Whitney Museum of American Art, and Yerba Buena Center for the Arts. He is a contributor to the forthcoming book *Recipes for an Encounter* (Western Front/Pond).  
**SHOWS** “You Are There,” through Sept. 13. Thurs.–Fri., 4–8 p.m.; Sat., 1–6 p.m. Grand Velo, 576 Grand, Oakl. [www.GrandVelo.com](http://www.GrandVelo.com). “THERE! New Art from Oakland,” through Sept. 20. Tues.–Fri., 9:30 a.m.–3 p.m.; tour reservations on Saturday required. Di Rosa Preserve, 5200 Carneros Hwy 121, Napa. (707) 226-5991, [www.dirosapreserve.com](http://www.dirosapreserve.com)  
**WEB** [www.xaul.com](http://www.xaul.com)





# FRIDAY NIGHTS

@the de Young

SEPTEMBER 12

## CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.

**VIEW** the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

**DANCE** to Afro-Caribbean rhythms interlaced with modern jazz harmonies by the *Wayne Wallace Latin Jazz Quintet*.

**LISTEN** to the lecture “California Indian Baskets and Charles Wilcomb: Early Years of Native American Art at the de Young Museum” by Bruce Bernstein, executive director of South Western Association of Indian Arts.

**EXPERIENCE** Sketching Tours of the de Young architecture in celebration of the American Institute of Architects in San Francisco's *Architecture and the City Festival*. This activity includes the drawing supplies and is limited to 20 participants on a first-come, first-served basis. Meet at 6:30pm at the AIA table located in Wilsey Court.

**CREATE** a wall hanging using the Native American collection as inspiration.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

# de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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trash pop culture news, notes, and reviews

## Up in smoke?

### SPOILER-LADEN TV RANT

What's wrong with *Weeds*? The Showtime dramedy about a pot-dealing MILF is in its fourth season, and was recently renewed for two more — but who's gonna keep watching? A few choice moments aside, the once-mighty *Weeds* has pretty much sucked this season. To recap: at the show's start circa 2005, recently widowed suburbanite Nancy Botwin (Mary-Louise Parker) "put the herb in suburb," per Showtime's cheeky coinage, by dealing greenage to well-off clients, including her sleazy accountant, Doug (Kevin Nealon). With her ever-present iced coffee in hand, Prius-driving Nancy slurped her way into a new routine: keeping her two growing sons in line, butting heads with neighbor nemesis Celia (Elizabeth Perkins) and troublemaking brother-in-law Andy (Justin Kirk), doing business with local suppliers like no-nonsense Heylia (Tonye Patano), opening a bakery as a pot-shop front, and dating a single dad (Martin Donovan) who turned out to be a DEA agent.

Season two followed a similar shenanigans-amid-McMansions plot, throwing in a Snoop Dogg cameo and thickening tension surrounding Nancy's DEA dude and her ever-growing (ha!) business. Season three teetered ever-more on the edge of believability, and Nancy's cushy community was eventually consumed by a wildfire that could only have been the result of arson and a desperate push to give the show new life.

*Weeds* creator Jenji Kohan and company aimed for change by moving the Botwin clan south, from Los Angeles suburbia to a beachy town near the Mexican border. Fresh scenery has allowed the show to introduce new characters like Esteban (Demian Bichir) — the suave



mayor of Tijuana who happens to be a drug kingpin running pot, weapons, heroin, and god knows what else through a hidden tunnel beneath Nancy's strip-mall maternity store. (Naturally, Nancy begins sleeping with him almost instantly.) Some of *Weeds*' familiar touchstones remain, like Celia's destructive presence and Doug's sleaziness, but there's a sadness to coke-sniffing Celia and a creepiness to Doug (now obsessed with a beautiful illegal immigrant) that's become increasingly less fun to watch. The show's quirkier moments — like the priceless season two episode when Andy explained to Nancy's youngest son about the wonders of jerking off into a banana peel — have all but vanished. What's it gonna take to bring *Weeds* back? Did the magic flame out when "Little Boxes" ceased to be the theme song and suburbia faded from view? And how does a show called *Weeds* get away with showing so little actual pot smoking? Parker's oft-awarded performance is still the best thing about the show. Pretty soon, though, it'll be the only good thing. **(Cheryl Eddy)**

**WEEDS** airs Mondays at 10 p.m. on Showtime.

### THE MIX

- (1) *Spring Awakening*, Curran Theatre
- (2) Getting splattered with beer at the Oakland-Richmond rollerderby bout, Herbst Pavilion
- (3) DJ Derrick Carter's boogaloo house, Mighty
- (4) Yard Dogs Road Show, Fillmore
- (5) Trent Reznor hurls his mic stand, Oracle Arena

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## music

It was so hot last week, I thought you'd wanna take off all your clothes. Just 'cause, y'know, I thought you'd be more comfortable. Plus, if you — and everyone else — left the thunderwear at home, it would be easier to spot those hidden firearms. Aw, I don't mean to rain on your parade — hey, here's Nelly (left) to make it all better at Mezzanine; Tricky (top center) smokin' at the Independent; Beaten By Them (bottom center) pulverizing at Hotel Utah; and Janet Jackson (right) showing you some *Discipline* (Island Def Jam) at Oracle Arena.



## Too hot

By Kimberly Chun  
> kimberly@sfbg.com

**SONIC REDUCER** Turn down the grill, puleeze — last week felt like a little time-traveling trip to *Nellyville* (Universal), a throw-back to '02, as in "I'm



getting too hot / I wanna take my clothes off." That snatch of "Hot in Herre," *Country Grammar* king Nelly's collabo with the Neptunes, could have been the recurring refrain throughout the 80-degree-plus Indian summer sizzle engulfing San Franciscy. And frankly I prefer Nelly's get-nekkid vision of toasty times to the heat that seems to be driving the kids on my street to shoot each other up. Nightlife shouldn't mean a fight for your life, and who can blame the Mission District teens who want to get out of their suffocating family apartments? Still, you wonder drowsily, when roused at 4:45 a.m. to the sound of five gunshots and some murder-minded creep speeding off: why do the shooters have such ready access to firearms?

I say, let's cut the vengeance-minded, pistol-packing heat and up the glammed-up, sexy swelter

instead. We can use a little more ye olde "Hot in Herre" and less hot-under-the-collar shoot-'em-ups. So the timing was perfect to check in with Nelly, a.k.a. Cornell Haynes Jr., about his latest album, *Brass Knuckles* (Derrty/Universal), on the verge of an intimate national tour alongside his chums St. Lunatics.

The finished product took a great deal of tweaking — hence the multiple delays, says the soft-spoken rapper, fashion impresario, and collaborator with everyone from T.I. (Creatively, "he's a beast," swears Nelly) to Tim McGraw. Though Nelly's intent on trying out new sounds, fans seem to prefer the rapper's smoother R&B side, as exhibited by the popularity of his *Suit* disc over his hip-hopier *Sweat* full-length (both Derrty/Universal, 2004). And the third single off *Brass Knuckles*, "Body on Me," which brings the St. Louis rapper together with Akon and rumored squeeze Ashanti, has done considerably better than his fun-loving, shout-along foray betwixt crunk and hyphy, "Stepped on My J's" ("My ode to the joy of the sneaker," he says).

But all that doesn't mean the Charlotte Bobcats co-owner wants to skew toward safe choices amid industry uncertainty and his own tussles with Universal ("Definitely I was unhappy with the situation,"

Nelly says of the negotiations that led him to make the 2007 throwaway "Wadsyaname" single. "Sometimes I think the only leverage that entertainers have is the music."): after all, he did *try* to assemble a vocal threesome with Mariah Carey and Janet Jackson for *Brass Knuckles* as well as a bro-down with Bruce Springsteen.

"Don't be afraid of change," he tells me over the phone. "I think that's the thing that scares people the most. You can't tell fans what they should buy. You can't tell fans what they should like. It looks funny! 'Yo, don't buy that — buy this. You're *wrong*!'" The still-budding thespian within — Nelly will appear in the *CSI: NY* season opener — rears its head as the rapper imagines a bullied fan. "But, but, it's *my* money!"

"That's something you don't want to get into," he continues, reassuming his proper role. "You're always a student."

This time around, Nelly says, "I wanted to do things a little differently — bring an energy to the album that I maybe haven't in a while as far as tempos and selection of people that I used." To support that he wants to spend this tour "just explaining the songs and explaining what went into the album."

Apparently there's more than a little of the down-home

Midwesterner in the rapper, who continues to reside in his hometown of St. Louis. There, keeping it real — and cool — means knowing when to lay low. Having finally finished the album a week and a half ago, he's now in the middle of promotions, marketing, and tour preparations, and his typical day can mean doing interviews at four New York City radio stations in one fell swoop, or "a good nap all day because I'm

exhausted," he sighs. "Because I've probably been up for four or five days in a row. No exaggeration. It's something that stays on you." **SFBG**

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# Girls, Girls, Girls

## The locals get our motors running

By Lauren Giniger  
> a&cletters@sfbg.com

On Feb. 15, the auspicious day after Valentine's, Café Du Nord hosted Girls' debut — a perfect night to showcase their music, which is full of heartache and romantic longing. I witnessed the birth of a pop sensation that night. I've never seen San Francisco rock kids so unhinged for a band that had never previously played out — they sang, in a state of unrestrained fervor, along with songs only available online.

Those of us giddy in the crowd that night haven't been alone in feeling it. In three months, the SF outfit sold out all 500 copies of their recently released single on True Panther. In fact, 200 of those records were sold on pre-order, and the group has received notice on Pitchfork and various blogs and in *Spin* magazine.

The rapid and rapturous reception would turn anyone's head. But the boys of Girls — JR White on bass, Christopher Owens on guitar and vocals, and an otherwise rotating lineup — are wary of overly speedy success. When I sat down with White and Owens at the Ferry Building last week, I asked White

why he thinks listeners respond so keenly to their songs. "I think they're honest," he replied. "It's the first thing I noticed, and it's the first thing a lot of people say." Girls' music, he added, "lacks the pretension in a lot of pop music."

Girls emerged from a living-room recording project that Owens brought White, a recording engineer. Excited by Owens' music, White suggested they form a band. A musician since age 15, the bassist confesses that this is the first time he feels no ambivalence about playing in a group. According to White, the project evolved as if by "divine intervention — a gift from everything that's happened in your life."

I possess a reflexive Gen X cynicism and would normally respond to such an avowal with skepticism. However, there's nothing contrived about Girls' sincerity. In fact, the similarly charming Owens owned that descriptor, claiming, "Essentially I am just really an earnest, sincere person."

"I came to the realization at the last show that we would probably be the easiest band to make fun of," he continued. "You could read the lyrics and just mock it. So I feel super-vulnerable. I don't think we get up



**The flower of our secret: hearts — and curtains — are a-flutter for San Francisco's Girls.**

there and right away, people are saying, 'Yeah, this is the best thing ever.' We kind of have to win them over, but it's kind of a cool thing to go through from the beginning of the show to the end of the show. Every show has kind of been excruciating to play. The end is great."

In any case, Girls' lyrical earnestness was treated to a skilled studio work-over on their recordings — a full-length is due this fall on

True Panther. The songs shine with brilliant arrangements that layer echoed vocals and reverbed guitars. The touchstones for such massive sound swirls are Spiritualized and various shoegazer outfits, but Girls can't be pigeonholed as a strictly genre band. For one thing, White rarely buries the vocals at the back of the mix, so we hear Owens' supple voice upfront, albeit through the pleasant gauze of lo-fi tape hiss.

They also have written several dazzling three-minute-or-so pop songs, brightly realized with major chords and handclaps.

According to a commenter on Girls' MySpace page, the band's music smells like summer. Laugh or no, it's true. Their sound resembles all the parts of the season: the bright happy mornings, the long gorgeous days, the nostalgic end-of. "Morning Light" evokes that perfect buzz after a great night out and the walk home on a summer dawn. "Hellhole Rat Race" resembles the summer waxing in September, dusty and wistful. "Lust for Life" gives off the whiff of a perfect pop song: you're cruising in a car maybe to the beach, in search of beers for breakfast, and your friends are all around.

I don't know why this music triggers synesthesia in me. I suspect it's because these gorgeous numbers make my skin literally tingle. The tunes are so classic and pure, yet churn so massively, and the language is so full of want. It's an imperfect world, and boys and girls do each other harm. But, hey, sometimes a song can be your salvation. **SFBG**

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### LOSE YOURSELF: TY SEGALL DOES PUNK RIGHT



**Sun, sand, and unicorns:**  
**Ty Segall is just beachy keen.**

PHOTO BY DENEE PETRACEK

Every big city hosts its fair share of great bands that attract crowds with centrifugal force. While other performers flyer mercilessly only to play to the opening act and bartenders, some draw a crowd only money can buy. But money seems to have little to do with it — some acts are just really fucking good.

I sat down with Ty Segall in the Lower Haight last month to find out what he was putting in the water. "If I put out a hundred records in my life, I'll die happy," Segall said after a good, hearty spiel praising Billy Childish.

Segall sets the scene physically. Onstage, the 21-year-old can be sighted in tight jeans and a striped T-shirt, crouched over a guitar in front of a bass drum with a tambourine duct-taped haphazardly to the front. The reverb is turned up so high you can hardly tell where the lyrics end and guitar begins. Then imagine it sounding great — almost like you're listening to an old record. Every pause between songs is heavy with echo and the hiss of amplifiers. Suddenly you realize that punk's not dead — we just weren't doing it right.

"It's all about the sound ... the old, live rock thing," he explained. "Childish is famous for saying you don't need more than a day to record something. That's how I feel recording should be done. Quick, on the fly, fast — real."

The new sound is the old sound. In a media-saturated culture where you can listen to anything from GG Allin to the Shangri-las without having to have a cool older brother, the only place to turn is your roots.

"For me, there's nothing better than oldies stations," Segall said. "All the girl groups and Buddy Holly — it's real rock 'n' roll. It's not even the song. It's how it sounds. It's got soul. The style of recording, the real, live sound, and the real feeling it portrays. You can feel the live, on-the-fly mentality."

Ask Segall about his influences, however, and you'll get a lot more than Childish. You'll get an array of genres and styles: surf music, glam, the Stooges, and local bands. Segall has basically jumped into a dream.

"I'm the luckiest person in the world," he said, referring to his upcoming US tour with indie greats Thee Oh Sees and the Sic Alps. "I'm touring with two of my favorite bands in the city. This is as far as I ever wanted to take this project, and I'm already there." And the man has gone even further: Thee Oh Sees' John Dwyer is releasing Segall's new self-titled album on his Castle Face imprint, though at this point he has released only one other recording — by his own band — on the label.

But then everyone gets carried away and

forgets him or herself when they see Segall live. In fact, you almost forget to dance. His songs are so spot-on and inspired that you lose your focus on the surroundings. Instead you glue your eyes to his performance the same way you fix on a TV set when you're hungover. People already consider Segall's SoCal-ish lo-fi ballad "The Drag" a classic, and I have the hypnotic, Syd Barrett-inspired "Who Are You?" on every playlist on my iPod.

I mean, I don't want to get all afterschool-special about it, but if you want to see something new and don't want to waste an entire night, catch Segall the next chance you get. And you know what? If Segall puts out a hundred records in his life, I'll die happy too. **(Jen Snyder)**

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# Working class heroes

## The black-and-white DIY of the Love Me Nots

By **Duncan Scott Davidson**  
 > duncan@sfbg.com

Look, I can't tell you, OK? It's not that I don't want to, but when I tell someone it's "off the record," it's off the record. It's not like divulging the day job of Nicole Laurenne, super-saucy singer and Farfisa player for the Love Me Nots, would be some kind of huge, Valerie Plame-style leak, but I refuse to be the Scooter Libby here. Let's just say she wants to keep her professional and garage-rock lives separate. Brain surgeon? Test pilot? Miniskirted, go-go-booted commando, doing the swim behind enemy lines? "Just tell them I'm a spy. I work for the CIA," Laurenne says during a phone interview from her office in stifling Phoenix, Ariz., or, perhaps, from her secret lair in the caldera of an extinct volcano.

Whatever it is she does, let's just say Laurenne and the rest of her black-and-white-garbed, pin-sharp quartet aren't quitting their day jobs any time soon. Not because the band doesn't pack enough full-throated, '60s soul, Mosrite fuzz, and hip-shaking, back-alley R&B stomp to rock the door off the proverbial garage — because they do, in spades. This is clearly evidenced by their 2007 debut, *In Black & White*, and their newly dropped *Detroit*, both produced in a chicken slaughterhouse-turned-recording studio in the Motor City by Jim Diamond (the White Stripes, the Romantics, the Charms) and both on Love Me Nots' Atomic a Go Go imprint. "Our day jobs pay for everything," Laurenne tells me. "We're very careful to work around them. We decided a long time ago we didn't want to live in a van for a month and play on Tuesdays in Wichita." This allows them to practice an approach that more seasoned touring bands like Les Savy Fav have turned to after decades of midweek dates in nowhere towns: the tour as surgical strike. "We'll go out to the East Coast and do New Jersey on Thursday and New York on Friday and Boston on Saturday and fly home on Sunday," she says.

I can hear it already: "Man, that's not punk rock. Where's the DIY? I'm revoking their indie street cred." Sell out? Hardly. The Love Me Nots are an example of a new paradigm, or at least a rare one: they actually

put the horse *before* the cart. While grinding away in various Phoenix garage outfits over the years — with the exception of their new bass player, Kyle Rose Stokes, a 26-year-old grad student, they're all in their 30s — the Love Me Nots realized they had to make money so they could do it right from the get-go: they release their own music on their own label, do the distribution, copyrighting,



"If the right carrot was dangled, we'd be all over it," says the Love Me Nots' Nicole Laurenne, second from left, about leaving the day job behind and taking the band big time. "If there's a shot at doing it at a great level, we would love the opportunity." See them now so you can say you knew them way back when.

PHOTO BY SUSAN JORDAN ANDERSON

publishing, artwork — not to mention writing songs, rehearsing, and playing gigs. They may not be gluing together 7-inch sleeves, but they've got more in common with the DIY ethos of bands like Minor Threat and Black Flag and the labels they created, Dischord and SST, than trustafarians trying to scam street cred by sprinkling a steady diet of ramen with cocaine binges, hoping to float to hipster heaven on the sparkly fart of the first A&R douchebag who recognizes their Casiotone genius.

"You've got to give 'em what they want," Laurenne advises an unnamed "little girl" as *Detroit* nears its crescendo, before adding, "without losing what you've got." And while it's deliv-

ered as romantic advice, it sums up the band's outlook: deliver the goods, on your own terms, in your own time. You can have the career, and the band, and the love life — Laurenne and guitarist Michael Johnny Walker recently got engaged — and not have to slack off on any element of being alive. It is, however, somewhat of a balancing act. "We try to avoid doing stuff that's too connected," the vocalist says when I asked her if the band's been asked to play Christmas parties. "We definitely don't mind people who enjoy that style of music coming out and enjoying it. They certainly need their own release. And, honestly, a lot of people in this type of suit world have other, non-suit interests too, and I think they feel

validated, like, 'Oh, I guess it's OK to be a sort of renaissance person. You can pursue your own interests, and it's not shameful anymore.'"

Perhaps it's my brief stint in the dirty, amoral trenches of mind control, er ... "advertising," that immediately leads me to a tag line: "The Love Me Nots: Making It Safe for Squares to Dance," I tell Laurenne. "That's your next T-shirt." **SFBG**

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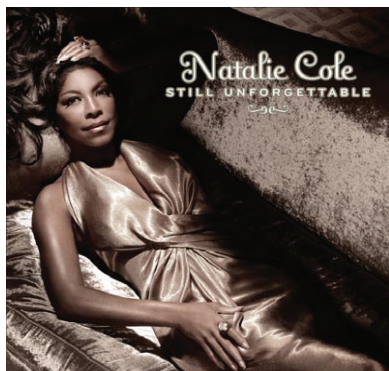




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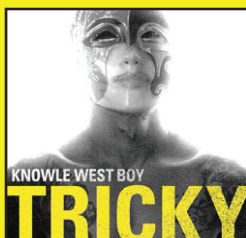
**Natalie Cole**

***Still Unforgettable***

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Atco

Seventeen years later, Ms. Cole once again returns to the format of her huge success *Unforgettable*, wrapping her silky voice around the Great American Songbook, and of course, a duet with her dad via the magic of the studio. The younger Cole's voice oozes a certain humor and insouciance, delivering the words with a sly smile and a wink. The band is swinging, anchored by Terry Trotter on piano, and there's a delightful upbeat energy radiating from the cd.

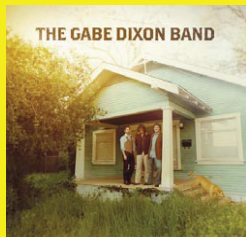


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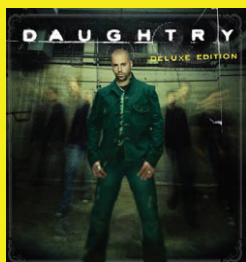


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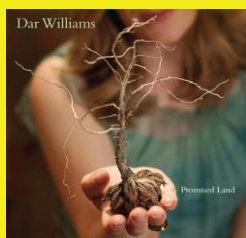


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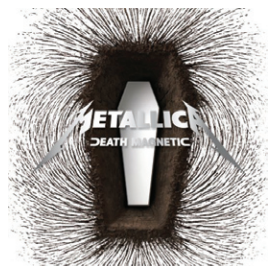
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## grooves



**METALLICA**  
**Death Magnetic**  
(Warner Bros.)

Unlike the hurricane correspondent or the celebrity medical-crisis reporter, the music critic rarely gets a chance to reassure. So accept this succor: Morgan Freeman is not dead and Metallica's *Death Magnetic* does not suck as much as *St. Anger* (Elektra, 2003). In fact, it's better than anything since *Metallica* ("The Black Album") (Elektra, 1991). The snare drum sounds like a snare drum, and the band can still hammer together a heavy, infectious riff. Kirk Hammett's chops have not declined, and although James Hetfield has abandoned his guttural beginnings entirely, the singing is powerful and urgent. Unfortunately, Lars Ulrich's drumming has gotten worse: his playing is consistently sloppy, boring, or both.

A well-meaning effort to return to the group's roots results in welcome thrash sections, but they are more palliative than memorable, and some songs painfully recycle the distinctive guitar effects of Metallica's bygone hits. The outfit's songwriting can no longer superintend the expansive, intricate structures that made it famous, and the tracks tend to meander, cobbled together with listless breakdowns and arbitrary shifts.

Though the album's carefully on-message promotion touted an old-school recording process, it sounds produced within an inch of its life, potentially succumbing to the *au courant* "everything as loud as possible" mastering philosophy known as the "Loudness War." As atonement for past sins, *Death Magnetic* is one Hail Mary out of 50. As "Metallica's Big Comeback," it's a Hail Mary pass. Luckily, as another rock record among many, it's actually pretty good. **(Ben Richardson)**

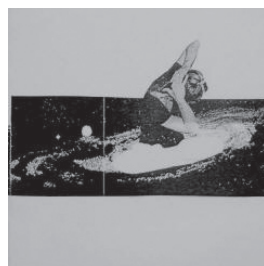


**BUSY SIGNAL**  
**Loaded**  
(VP)

Jamaican dancehall artist Busy Signal, born Reanno Gordon, is obsessed with correct communication. He's direct, whether it's outlining his "don't call me if I don't know you" policy on "Unknown Number" from his second album, *Loaded*, or detailing everyday ghetto realities. Gordon's distinctly annunciated staccato verses have graced hundreds of singles over the past three years and established the 20-something West Kingston-born DJ as a top talent.

Like similar "garrison" performers Mavado, Bounty Killer, or Vybz Kartel, Gordon embraces and exalts his harsh surroundings. On "These Are the Days," a somber, expletive-laced catalog of ghetto woes set to a string-punctuated hip-hop pulse, he rails, "You can't trust police with them dutty ways / Juvenile a-run the street with them fucking [A]K's / You cyaan even rest in peace in your fucking grave ..."

Gordon excels on songs like "Jail," which descriptively warns, "You affi keep a eye open even if you snore," and "Curfew," where he chides police, "Nah stop di joy," for shutting down ghetto street dances. He resonates more on reality tunes like "People So Evil" and "Real Jamaica" than on crossover fodder like the R&B-dance tinged "Tic Tac." As his signature slogan ("Sound 'a di big 'ting!") declares, Busy Signal is a reality poet who can't be ignored. **(Tomas Palermo)**



**U.S. GIRLS**  
**Introducing ...**  
(Siltbreeze)

After a long bout of inactivity and a much-needed resuscitation last year from helping hands in Times New Viking and Pink Reason, the Philadelphia noise-rock imprint Siltbreeze has been all the rage this year with a sizable clump of album releases from noisesome newbies like Naked on the Vague, Eat Skull, Fabulous Diamonds, and recently, U.S. Girls. This debut from the Chicago one-piece is a re-release of a 2007 self-issued CD-R that is scored with a considerable emphasis on the clatter, murk, and rumble.

For a Siltbreeze recording, the production quality of *Introducing...* is perfect: corroded guitar fuzz submerged miles below the surface; dead, deflated percussion; echoey female vocals; and a ghostly affectation. The soloist is at her best when she unleashes on the aggressive "Outta State," and it's a welcoming surprise. Yet beyond that, the album is pretty run-of-the mill, and after a couple of listens, you get the feeling that something's missing or too eclipsed in U.S. Girls' brum-drenched cacophony. With most of the album's 11 tracks made up of either brief keyboard interludes of cryptic blur or hushed, tribal pieces, it appears the artist has a couple of great blueprints circulating around upstairs, but doesn't know how far to run with them once the ball is off the ground. It might make you wish U.S. Girls would capitalize on an idea instead of letting the din breathe its final crackle before the two-minute mark. **(Chris Sabbath)**

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## 2nd time around

**DENNIS WILSON** *Pacific Ocean Blue* (Caribou/Epic/Legacy/Sony BMG)

Five years ago, as part of an appreciation of the Beach Boys, contributor Will York likely turned many a *Guardian* reader onto the late drummer and stealth genius Dennis Wilson's 1977 solo outing, *Pacific Ocean Blue*, the first by any member of his family band. Praise Legacy and company for dusting off this once-tough-to-find beauty by the hardest-living sole surfer of the Beach Boys. With the goose-bump-inducing recording, Wilson let loose a fully realized, majestically fluid vision — from the glistening arpeggios and great current of voices rushing through "River Song" — had the sun-baked Southland gospel preached by the Beach Boys ever achieved a more heart-grabbing apotheosis than when Wilson rasps, "It breaks my heart to see the city"? — to the soulful, acid-cowboy overture of "Friday Night." After that, the bonus tunes, booklet, and second disc of tracks from Wilson's lost *Bambu* project are a genuine treat. **(Kimberly Chun)**

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Zentrifugal force: Temple showcases SF house legends like Sen-Sei (left), David Harness of deep weekly Super Soul Sundayz (top right) and Ellen Ferrato (bottom right), who'll be banging the decks Fri/12.



## Buddha system

By Marke B.

> superego@sfbg.com

**SUPER EGO** Gadzooks! I'm lunching with Sen-Sei at Prana, the nifty Thai resto attached to zentastic club Temple. Sen-Sei's hazel eyes reflecting the brilliant curlicues of my ginger-garlic prawns. No, I'm not assuming the lotus position. Not in these heels, Dharma.

Scenesters know Sen-Sei as the classically trained pianist who's been plugging his keys into mixers and tapping out sen-seitonal "live house" since the early '90s. But his day job is Marketing Genius for Temple — or, more accurately, for Zen Compound, the new downtown Buddha-themed complex with more business arms than a wriggly Vishnu — and he's giving me the downward-dog scoop.

Besides luscious Prana, the compound houses a production studio for the Temple Music Group label, a soon-to-be-opened school for yoga, tai chi, and more (wait for it: "The Zenter"), and an Irrawaddy Delta's worth of antique Buddhist artifacts — srsly, it's like Raiders of the Lama Ark up in there. Plus, of course, the centerpiece: Temple nightclub, a spiffy, vast space that includes the generous first-floor Shrine Room,

and, beneath that, the blinding white Destiny Lounge and cozy Catacombs. The joint also admirably touts its commitment to sustainability — it'll be rocking a gonzo solar-paneled float at LoveFest on Oct. 4 — but much of the green's attached to grants and guidance from PG&E, so, *enviromy*.

Listen, huge clubs scare me. They do! You know that clubber nightmare where you're busting fierce moves to some comfy old-school funk — when suddenly you look up to find yourself on the floor of the Republican National Convention, surrounded by rickety 'nillas awkwardly "getting down"? Then you vomit fluorescent begonias? Gurl, I've *been there* — mostly at some megaclub megacatastrophe. When you have to fill a couple acre's worth of dance floor every night to break even, drink and cover prices usually soar while crowd quality plummets. B&T + LCD = nightlife tragedy.

Temple isn't that — Sen-Sei tags it as not a megaclub, but an, er, "ultraclub" — and although it can get crowded with far-Bay playa-wannabes puking on their knockoff Jimmy Choos, the stellar talent booked is often off-the-karma-chain, and there's always a core of dedicated dance fans near the speakers. This can lead to some real Siddharthan surrealness — like the night me and 20 others were losing our mandalas over breakbeat

gods LTJ Bukem and MC Conrad in the Shrine, while below us 200 cologniacs ground out tired threeways to Jeezy in the Catacombs.

"We're trying to achieve a balance," Sen-Sei says, appropriately, "between staying afloat and still appealing to an open-minded crowd willing to be musically educated. But I swear to you, we'll never be Ruby Sky."

And I believe him. For one thing, the whole ball of bodhi-wax is owned by DJ Paul Hemming, a bass-heavy synth-techno nut who takes to the decks most Saturdays. For another, almost everyone I met on the business end of the club had already made legendary names for themselves as DJs or promoters — it was like the '90s all over again! The good part, not the black tar.

For a third, despite its slightly belabored Orientalism, Temple *does* follow an enlightened philosophy: "Fuck all that same-sounding superstar DJ Paul Van Dykenfold-Tiësto bullshit," Sen-Sei advised. "Oh, look at me, I can beat-match in a stadium." Big deal. We just want to bring back the love, build a dance floor family, and take it into the future. Is that so impossible now?" **SFBG**

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9/10, Amnesia

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Rube Waddell  
Blue Bone Express  
Sat, 9/13, Cafe Du Nord

**Lord Loves A Working Man**  
Soul Captives  
Amulettes  
9/10, Elbo Room

**Iron + The Albatross**  
Todd Sickafoose  
9/10, Freight & Salvage

**Manicato**  
Monophonics  
Kapakahi  
9/11, Cafe Du Nord

**Friends n' Neighbors w/ Spaceheater**  
Hot Pocket  
9/13, Amnesia

**Gomorrhan**  
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9/11, Amnesia

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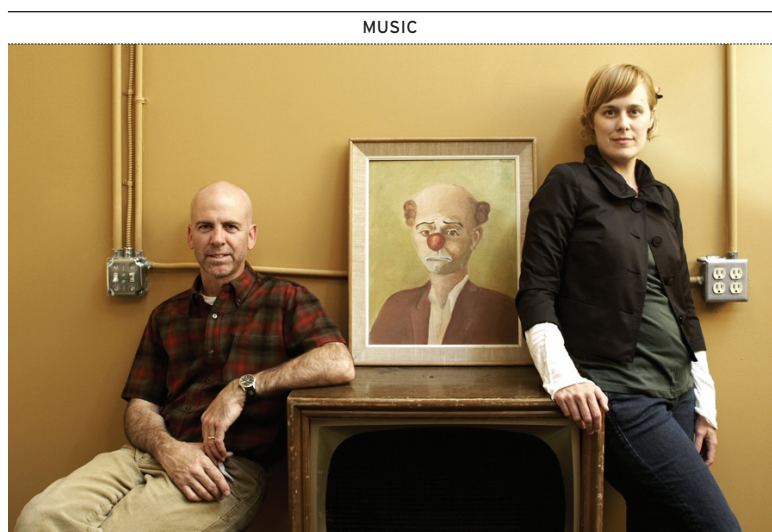


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OKIE ROSETTE

## Okie Rosette and Little Teeth

**» PREVIEW** We — the proud, the few, the musical eccentrics besotted with both Michael Hurley and Harry Nilsson, both Hazel Dickens and Lee Hazelwood — have it good in the Bay. We're at the ground zero of a highly unofficial appreciation society for the aforementioned, unclassifiable sounds. And that's why nifty string-strewn, jangle-happy xylophone-plonkers like Okie Rosette exist and neato noise-loving, cacophony-cagy urban-rusticators like Little Teeth persist, alongside other neo-okies like Or, the Whale and Port O'Brien.

The restless, chaotic imagination of small children enraptured by rickety musical instruments and down-home noise-makers alike supercharges the manic locals of Little Teeth and the two-year-old threesome's just-out full-length, *Child Bearing Man* (Absolutely Kosher). So where do the rousingly anthemic melodies of songs like "Between My Ears" and "Applegate" come from, blasting through the washtub thump, accordion bleat, and the banjo pluck? Makes me nuzzle Little Teeth as they howl at the moon, toss their untamed manes, and shake their small fists at the sky with tears of inchoate joy and rage in their wild eyes.

While Little Teeth seemingly sprung fully blown from the brow of hillbilly Zeus, the lyrically folk-rockin' Okie Rosette rose gracefully from ashes of Bay Area critical fave Granfaloon Bus. Todd Felix Costanza initially got together with fellow ex-Granfalooners Jeff Stevenson and Ajax Green to make Okie Rosette's new *Leap Second* (Monotreme) — though Costanza gives equal credit for the disc to background movers like Dee Kesler of Thee More Shallows: "We plugged away in his studio in west Oakland, and he turned my skeletons into people." And beauteous, quirk-filled people they are: imagine *Grey Gardens'* Little Edie warbling backwoods dancehall numbers when Costanza croons, "It's starting to rain so put on your trash bag." So how to explain the okie label? "But my family tree has had more than one redneck fall from it," Costanza writes in an e-mail, "and I loved *The Grapes of Wrath*." (Kimberly Chun)

**OKIE ROSETTE** With Emily Jane White and Winters Fall. Wed/10, 8 p.m., \$10.

Rickshaw Stop, 155 Fell, SF. (415) 861-2011, [www.rickshawstop.com](http://www.rickshawstop.com)

**LITTLE TEETH** With Jel and Lovely Public. Sun/14, 9 p.m., \$10. Café Du Nord, 2170 Market, SF. (415) 861-5016, [www.cafedunord](http://www.cafedunord)

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

## WEDNESDAY 10

### ROCK/BLUES/HIP-HOP

All Smiles, Aimless Never Miss, Harbours Café Du Nord. 9:30pm, \$10.

**Bad Religion, Bronx, Lightnin' Woodcock** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 7:30pm, \$25.

**Balkan Beat Box, DJ Joro Boro** Fillmore. 8pm, \$22.50.

**Boxcar Saints, Odessa Chen, Revelers** Bottom of the Hill. 9pm, \$8.

**Finntroll, Warbringer** Slim's. 9pm, \$25.

**Robert Forster** Great American Music Hall. 8pm, \$20.

**Generalissimo, Pegataur, Mariana Trench** Hemlock Tavern. 9pm, \$6.

**Craig Horton** Biscuits and Blues. 8 and 10pm, \$15.  
**Damien Jurado, Jennifer O'Connor** Independent. 8pm, \$12.

**Lord Loves a Working Man, Amulettes, Soul Captives** Elbo Room. 8pm, \$12. "Hornucopia Festival."

**Monarchs, Maxirad, Slow Trucks** El Rio. 8pm, \$5.

**Okie Rosette, Emily Jane White, Winters Fall** Rickshaw Stop. 8pm, \$10.

**One F, Joanna Barbera, Beaten by Them, Healing Curse** Hotel Utah Saloon. 9pm, \$8.

**Out Front** Johnny Foley's. 9pm, free.

**Sister Grizzly, Nobody Beats Annie's** Social Club. 8pm, \$6.

### BAY AREA

**Boiling Suns, American Relay, Metal Ben** Stork Club. 9pm, \$6.

**Guns for San Sebastian** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

**May Fire, Astra Heights, Monte Negro** Uptown. 9pm, \$8.

**Mikie Lee and Amber Beckett's**. 10pm, free.

**Redwood City Blues Jam** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

CONTINUES ON PAGE 36 »



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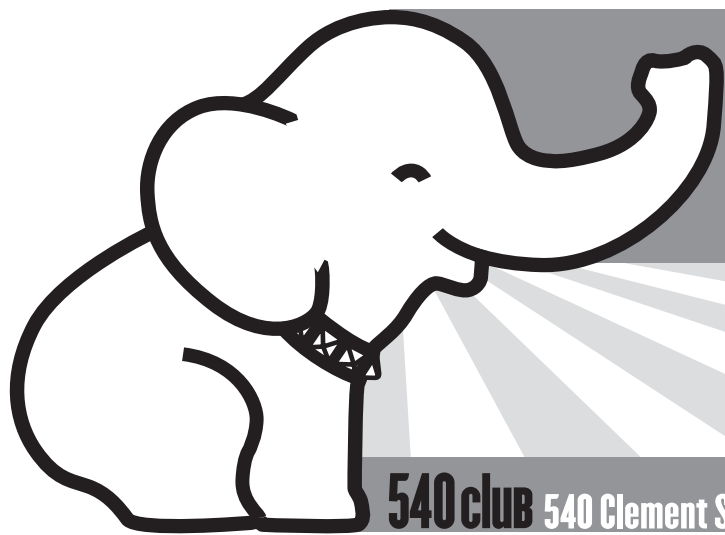
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## MUSIC



## Berkeley Old Time Music Convention

**▶▶ PREVIEW** It's strange for a music to be called "old time" if it's played today. Granted, webbed fingers because your parents were cousins might keep you out of Internet distribution, and *Deliverance* (1972) didn't help any, but old time music really is more than country music's hillbilly brother.

The Berkeley Old Time Music Convention fiddles away four days of concert performances, square dances, contests, and tailgate string band sessions. San Francisco's swanky Make-Out Room opens the festival with a square dance: expect straw on the floor, bolo ties, and polished boots.

All hat but no cattle? Learn to support your cowboy swagger at Ashkenaz on Sunday with a clogging workshop, or at Thursday's panel discussion at UC Berkeley's Hertz Hall. If you play, polish your chops at one of Sunday evening's JazzSchool workshops (unfortunately scheduled too late to prep you for Saturday's string band concert). The convention's main event, the string band competition, pits band against band, with the winner awarded a trophy of gilded roadkill and second place taking home a jug of moonshine and homemade candles.

For professional fare, Freight and Salvage and Ashkenaz bring the best out of the woods for nightly concerts and square dances showcasing fiddler Benton Flippen, banjo player Paul Brown, and guitar player Frank Bode — all southern Appalachian born and bred.

Not to drape a flag, but for the oldest form of North American traditional music (other than Native American music) to host its festival on 9/11 seems particularly fitting. **(Ian Ferguson)**

**BERKELEY OLD TIME MUSIC CONVENTION** String Band Contest, Sat/13, 11 a.m., free.

Civic Center Park, Martin Luther King Jr. and Center, Berk. (510) 848-5018, www.

berkeleyoldtimemusic.org. Convention runs Thurs/11–Sun/14, see Web site for details.

## WED/10

CONT»

## JAZZ/NEW MUSIC

- ▶▶ **Bad Plus** Yoshi's SF. 8pm, \$16; 10pm, \$10.
- ▶▶ **Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.
- ▶▶ **Jesus Diaz Latin Jazz Ensemble** Kerouac Alley, Columbus and Broadway; 989-2220. 5pm, free.
- ▶▶ **Dame Cleo Laine, Sir John Dankworth** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$50. Through Sun/14.
- ▶▶ **Mads Tolling Trio** Shanghai 1930. 7pm, free.
- ▶▶ **Mitch Marcus Quintet, Gaucho** Amnesia. 8:30pm, \$8-10. "Hornucopia Festival."
- ▶▶ **Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

## BAY AREA

- ▶▶ **James Carter** Yoshi's. 8pm, \$20; 10pm, \$10. Also Thurs/11.
- ▶▶ **Marty and Virginia** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 5:30pm.
- ▶▶ **Neurohumors** Jupiter. 8pm, free.
- ▶▶ **New West Guitar Quartet** Anna's Jazz Island. 8pm, \$10.
- ▶▶ **Todd Sickafosse's Blood Orange, Iron and the Albatross** Freight and Salvage Coffee House. 8pm, \$19.50.
- ▶▶ **"Toyoji's Song"** Mills College, Lisser Hall, 5000 MacArthur, Oakl; www.mills.edu. 7:30pm, \$20. Toyoji Tomita memoria concert and tree planting.

## FOLK/WORLD/COUNTRY

- ▶▶ **Gallus Brothers, Water Tower String Band, DJ Gravyboat** Make-Out Room. 8pm. "Berkeley Old Time Music Convention."

**Tony Lucca, Curtis Peoples, Keaton Simons** Red Devil Lounge. 8pm, \$8.  
**Patrick Maley** Plough and Stars. 9pm, free.  
**Karen Segal** Simple Pleasures Café. 8pm, free.

## DANCE CLUBS

- ▶▶ **Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
- ▶▶ **Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
- ▶▶ **Coo-Yah** Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
- ▶▶ **Flying Skulls Present** Madrone Lounge. 9pm-2am, free. With a name like the Flying Skulls, they've got to be good.
- ▶▶ **Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
- ▶▶ **Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.
- ▶▶ **1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
- ▶▶ **Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
- ▶▶ **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
- ▶▶ **Satellite** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno with Scott Carelli and guests.
- ▶▶ **Wednesday Sunset Sessions** Americana Restaurant, Hotel Vitale, 8 Mission; 278-3700. 5-8pm, free. Kevin Consuelo spins smooth tunes to help you over hump day.



## THURSDAY 11

## ROCK/BLUES/HIP-HOP

**Alvon** Biscuits and Blues. 8 and 10pm, \$15.  
**Bayonics** Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 12:30pm, free.

**Cute Lepers, Druglords of the Avenues, Avenue Rose** Bottom of the Hill. 9pm, \$10.  
**Destroyer (Kiss cover band), Ogod** Annie's Social Club. 9pm, \$6.

» **Extra Action Marching Band, Edmund Welles, Zoyres Easter European Wild Ferment** Rickshaw Stop. 9pm, \$15. "Hornucopia Festival."

**Keith Hayman and the Randoms** On the Corner Café, 759 Divisadero; 522-1101. 8pm, free.

» **Ooga Boogas, Pets, Rubber Vomit and the Invisible Dog Leashes** Hemlock Tavern. 9pm, \$7.

**Recliner, Josh Fix** Red Devil Lounge. 8pm, \$8.  
**Sister Hazel** Borders, 400 Post; 399-1633. 1:30pm, free.

**Sister Hazel, Five A.M., Ernie Halter** Independent. 8pm, \$17.

**Kate Voegele, Matt White, Josh Hoge** Great American Music Hall. 8pm, \$14.

» **Zodiac Death Valley, Tom Baxter, Whipsaws, Charlie Winston** Hotel Utah Saloon. 9pm, \$8.

## BAY AREA

**Curtis Lawson Band, Tia Carroll** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$10.

**David Getz Breakaway** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$10.

**Lady Genius, Parish, Sweetie** Starry Plough. 9pm, \$8.

## JAZZ/NEW MUSIC

**Anthony Brown's Asian American Jazz**

**Orchestra** Yoshi's SF. 8 and 10pm, \$16.

» **DOG+, Pykrete** Luggage Store Gallery. 8pm, \$6-10.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

**Jenny Ferris, Mark Zannini** Simple Pleasures Café. 8pm, free.

» **Gomorran Social Aid and Pleasure Club, Hoots N Hellmouth, Sour Mash Hug Band** Amnesia. 9pm, \$8. "Hornucopia Festival."

**John Kalleen Group** Shanghai 1930. 7pm, free.

**Dame Cleo Laine, Sir John Dankworth** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$55. Through Sun/14.

**Mark Robinson** Enrico's, 504 Broadway; 982-6233. 7pm, free.

**R/R Coseboom, Bitcrush, Near the Parenthesis** Poleng Lounge. 8 and 10pm, \$10.

**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.

» **Sony Holland Duo** Zingari Restaurant, 501 Post; 885-8850. 7:30pm, free.

**Stompy Jones** Top of the Mark. 7:30pm, \$10.

**Vijay Anderson Quartet** Café Claude. 7:30pm, free.

## BAY AREA

**James Carter** Yoshi's. 8pm, \$20; 10pm, \$10.

**John Herbst's Epicenter** Anna's Jazz Island. 8pm, \$10.

## FOLK/WORLD/COUNTRY

» **Manicato, Monophonics, Kapakahi** Café Du Nord. 9pm, \$15. "Hornucopia Festival."

**Nicole McRory** Johnny Foley's. 9pm, free.

**Savannah Blu** Atlas Café. 8pm, free.

**Shannon Céilí Band** Plough and Stars. 9pm, free.

## BAY AREA

**Sheila Kay Adams, Evo Bluestein, Stairwell Sisters** Freight and Salvage Coffee House. 8pm, \$16.50. "Berkeley Old Time Music Convention."

**Bill Collins, Kevin Seconds** 924 Gilman. 8pm, \$5.

**Charles Wheal** Beckett's. 10pm, free.

**Pegi Young, Mariee Sioux** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$28.

## DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$7. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with special guests DJ Sabo and Dunkelbunt.

» **BrazilLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Maisa Duke Energia do Samba and the Batuque Band.

**Compression** Temple, 540 Howard; www.temple-sf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

**Connected Thursdays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free.

House music with DJs Nic Horton and David Schubeck.

» **Ghetto Blaster: Miami Bass vs. Favela Funk** Madrone Lounge. 9pm-2am, free. DJ

Zezinho da Rocinha pits ghetto vs. barrio vs. favela in this battle to the dancefloor death.

**Kissing Booth** Make-Out Room. 9pm-2am, free. DJs Jory and Kyle spin indie rock and more.

**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.

**Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

» **Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

**BAY AREA**

**Brothers and Sisters** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

» **Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.

**Selector** Jupiter. 8pm, free. DJ Delon spins the Minneapolis sound, which, in layman's terms, means the Time, Vanity 6, Sheila E, and of course, His Purple Majesty.

**FRIDAY 12**

**ROCK/BLUES/HIP-HOP**

**Damage the Dream, Psychomatic, Mudface, One Punch Machine** Gun Broadway Studios. 8pm, \$17.

**Karl Denson, Spyboy** Boom Boom Room. 10pm, \$25.

**Desa, Judgement Day, 187 Calm** Bottom of the Hill. 9pm, \$10.

» **Everything Must Go, Fracas, Part Time Christians, Abrupt** Parkside. 9:30pm, \$7.

**Forbidden, Hatchet, KAOS** Slim's. 9pm, \$18.

**J.J. Grey and Mofro, Hill Country Revue** Independent. 9pm, \$20. Also Sat/13.

» **Love Me Nots, Hi-Nobles, Laundromats** Annie's Social Club. 9pm, \$8.

» **Master/Slave, Ty Segall, Girls** Hemlock Tavern. 9:30pm, \$7.

**Mother Hips** Café Du Nord. 9pm, \$22.

**Nightwish, Sonata Arctica** Fillmore. 9pm, \$32.50.

**P.C. Munoz's Left Hook, Boy in the Bubble** Red Devil Lounge. 8pm, \$12.

» **Peanut Butter Wolf, J ROCC, DamFunk, Baron Zen** Mighty. 9pm, \$10.

**Seconds On End** Connecticut Yankee. 9:30pm.

» **Squeeze, Jim Bianco** Grand Ballroom at Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$45.

**BAY AREA**

» **Buckthead** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, \$25.

» **Ceremony, Foreign Nature, Crucified, Poverty Bay Saints, Skin Like Iron, Over the Edge** 924 Gilman. 8pm, \$8-10.

» **Culann's Hounds, Whoreshoes** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 9pm, \$10.

**El DeBarge** Yoshi's. 8 and 10pm, \$40. Through Sun/14.

**Green Machine** Beckett's. 10pm, free.

**Coco Montoya, Maxx Cabello Jr.** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

**Murder of Lilies, Vir, Paranoids** Uptown. 9pm, \$8.

**Pie Rats** Rooster's Roadhouse, 1700 Clement, Alameda; (510) 337-9190. 9pm, \$5.

**JAZZ/NEW MUSIC**

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**James Carter** Yoshi's SF. 8 and 10pm, \$24. Through Sun/14.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Fabrice** Simple Pleasures Café. 8pm, free.

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**FRI/12**  
**JAZZ/NEW MUSIC**

CONT&gt;&gt;

**Barbara Gainer** Velma's, 2246 Jerrold; 824-7646. 5pm, free.  
**Jim Butler Band** Savanna Jazz. 8pm, \$5.  
**Dame Cleo Laine, Sir John Dankworth** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$65. Through Sun/14.  
**Lavay Smith and Her Red Hot Skillet** Lickers Biscuits and Blues. 8 and 10pm, \$20.  
**Terry Disley Experience** Shanghai 1930. 7:30pm, free.  
**Trio Garufa** Café Claude. 7:30pm, free.

**BAY AREA**

**Tom Heasley, Stuart Dempster, Eric Glick** Rieman 21 Grand. 8pm, \$10.

**Kristen Strom and Jennifer Scott Quartet** Anna's Jazz Island. 8pm, \$12.

**Socket** Jupiter. 8pm, free.

**FOLK/WORLD/COUNTRY**

**Brass Menazeri, Aphrodesia, Brasshopper, DJ Zeljko** Great American Music Hall. 9pm, \$20. "Hornucopia Festival."

**Alejandro Escovedo, Carrie Rodriguez** Bimbo's 365 Club. 9pm, \$22.

**Pete Francis, Alina Simone, Ben Benkert** Hotel Utah Saloon. 9pm, \$12.

**Old Souls** Johnny Foley's. 9pm, free.

**One for the Road** Plough and Stars. 9pm.

**J.L. Stiles** Dolores Park Café, 501 Dolores; 621-2936. 7:30pm.

**BAY AREA**

**Creation** Ashkenaz. 9:30pm, \$10-13.

**Feufollet** Eagles Hall, 2305 Alameda, Alameda; (510) 522-7626. 9pm, \$15.

**Benton Flippen, Paul Brown and Frank Bode, Caleb Klauder and Sammy Lind, Rayna**

**Gellert** Freight and Salvage Coffee House. 8pm, \$16.50. "Berkeley Old Time Music Convention."

**Itals** Shattuck Down Low. 9pm, \$18.

**Locura, Sol Jibe, Marcatu Luta** Starry Plough. 9:30pm, \$10.

**DANCE CLUBS**

**Blow Up** Rickshaw Stop. 10pm-2am, \$10-15. Indie pop disco noir with DJ Jefrodisiac.

**Directions in Stereo** Dalva. 9pm-2am. DJs Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.

**Fat House Fridays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

**Fo' Sho Fridays** Madrone Lounge. 9pm-2am, \$5. DJs Makossa, Kung Fu Chris, and Bizzi Wonda spin rare grooves, soul, funk, hip-hop, and world beats.

**Free Funk Fridays** Elbo Room. 10pm-2am, free. DJs Vinnie Esparza, B-Cause, and Dr. Delay spin hip-hop, funk, Latin, and club classics.

**Heavy Rotation** El Rio. 10pm-2am, \$5.

"Nothing gold can stay, Pony Boy." Except at Heavy Rotation, El Rio's monthly club for outsiders like you.

**I Can't Feel My Face** Amnesia. 10pm-2am, \$5. DJs Eug and J. Montag spin punk funk, electro, rock, disco, hip-hop, and no wave.

**Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.  
**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**M4M Fridays** Underground SF. 10pm-2am. Joshua Jay and Frankie Sharp take you way out, out where the fun is, with a rotating cast of superstar DJs and divas.

**Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

**Outernational Science** Club Six. 9pm-3am, \$10. Live set by Riffat Sultana and Party, plus Nader Deaik, Cheb I Sabbah, and Janaka Selekt. Get worldly, y'all.

**T.I.T.S.** Transfer. 10pm-2am, \$4. Parker Day and her fab cohorts Baron Von Luxxury, Chelsea Starr, and Lady Meat get dirty with you, you lucky dog.

**BAY AREA**

**Testify!** Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

**SATURDAY 13**
**ROCK/BLUES/HIP-HOP**

**AC/DShe, Impediments, Sir Lord Von** Raven Slim's. 9pm, \$14.

**Animosity, Decrepit Birth, Antagonist, Arise** Parkside. 8:30pm, \$12.

**Breaker Breaker One Niner** Parkside. 3pm, free.

**Lindsay Buckingham** Palace of Fine Arts, 3301 Lyon; 421-TIXS. 8pm, \$55.50.

**Dora Flood, Lonely H, Guitars** Hemlock Tavern. 9:30pm, \$7.

**Los Dryheavers, Switchblade Riot, Stagger and Fall, Jesse Morris and the Tenderloin Two** Annie's Social Club. 9pm, \$7.  
**Glenn Walters Band** Johnny Foley's. 9pm, free.  
**Grace Woods Trio** Café Royal, 800 Post; 441-4099. 8pm, free.

**"Guitar Player's Guitar Superstar Competition"** Great American Music Hall. 8pm, \$20.

**J.J. Grey and Mofro, Hill Country Revue** Independent. 9pm, \$20.

**Nelly, St. Lunatics, Avery Storm** Mezzanine. 9pm, \$40-55.

**Polkacide, Rube Waddell, Blue Bone** Express Café Du Nord. 9:30pm, \$15.

"Hornucopia Festival."  
**E.C. Scott** Biscuits and Blues. 8 and 10pm, \$20.

**Traditionalist, An Angle, Cannons and Clouds** Hotel Utah Saloon. 9pm, \$8.  
**Vomica, Smiles, Long Legged Woman** El Rio. 9pm, \$7.

**Xiu Xiu, Evangelista, Prurient** Bottom of the Hill. 9pm, \$14.

# Elbo Room

<b>WED</b> 9/10 8PM \$10/\$12	HORNUCOPIA FESTIVAL PRESENTS <b>LORD LOVES A WORKING MAN</b> <b>THE AMULETTES</b> <b>THE SOUL CAPTIVES</b> ADVANCE TIX: WWW.HORNUCOPIAFESTIVAL.ORG
<b>THU</b> 9/11 10PM \$7	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DIS/HOSTS: <b>PLEASUREMAKER,</b> <b>SENIOR OZ</b> WITH SPECIAL GUESTS <b>DJ SABO</b> (NYC, SOL SELECTAS) AND <b>DUNKELBUNT</b> (VIENNA)
<b>FRI</b> 9/12 10PM FREE	ELBO ROOM PRESENTS <b>FREE FUNK FRIDAY</b> WITH <b>DJs VINNIE ESPARZA,</b> <b>B-CAUSE, DJ DR. DELAY</b>
<b>SAT</b> 9/13 9PM \$12	A PARTY TO BENEFIT THE SF BAY AREA COUNCIL OF BRAZILIAN CITIZENS <b>BRAZIL FOR ALL!</b> FEAT <b>FORRO' BRAZUCA,</b> <b>PAGODE ALL-STARS,</b> <b>LOYD FAMILY PLAYERS</b>
<b>SUN</b> 9/14 9PM \$6	<b>DUB MISSION: THE BEST IN DUB,</b> <b>ROOTS &amp; CLASSIC DANCEHALL</b> WITH <b>DJ SEP,</b> <b>VINNIE ESPARZA</b> (HELLA TIGHT/DIS-JOINT), AND GUEST <b>IRIE DOLE</b> (IAH WARRIOR SHELTER HIFI)
<b>MON</b> 9/15 9PM \$7	\$2 DRINK SPECIALS <b>OXBOW</b> <b>OPUS DAI</b> (CLOSING SET) <b>NEVER AGAIN</b>
<b>TUE</b> 9/16 9PM \$7	LIVE BRAZILIAN MUSIC & DANCING <b>NOBODY FROM IPANEMA</b>
<b>WED</b> 9/17 9PM \$7	ELBO ROOM PRESENTS <b>TRIPLE AVE</b> PLUS <b>DYNAMIC</b> FEAT <b>KIMIKO JOY</b> <b>DJ TRUE JUSTICE</b>

**UPCOMING:**  
 THU 9/18 AFROLICIOUS: PANGEA COLLECTIVE  
 FRI 9/19 BAYONICS/ KEV CHOICE  
 SAT 9/20 SOUL PARTY  
 SUN 9/21 DUB MISSION

ADVANCED TICKETS FOR MOST SHOWS AVAILABLE  
 AT ELBO ROOM & AT TICKETWEB.COM

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# DNA LOUNGE

RESTAURANT • BAR • NIGHTCLUB • EST. 1985

<b>ALL AGES</b>  <b>DIGABLE PLANETS</b> THE KEV CHOICE ENSEMBLE HAKOBO, FIYAWATA \$25 ADV	
<b>SUN. SEPT. 14 • 7:30 DOORS</b> <b>J'DAVEY</b> NETTA B, HOT TUB SHAMPU, KEV CHOICE DJ OMAR, TAP 10 \$14 ADV; \$17 DOOR	<b>WED. SEPT 17 • 9PM DOORS</b> <b>ALL AGES</b> <b>ANTHONY B</b> ROOTZ UNDERGROUND YOUNG FYAH \$20 ADV; \$25 DOOR
<b>SUN. SEPT 21 • 8PM DOORS</b> <b>ALL AGES</b> <b>IMPERATIVE REACTION</b> SITD AESTHETIC PERFECTION DJ DECAY DJ MELTING GIRL \$16 ADV; \$20 DOORS	<b>SUN. OCT 5 • 8PM DOORS</b> <b>ALL AGES</b> <b>BABYLAND</b> INSECT SLAVE UNIT DJ DECAY \$5 ADV; \$10 DOORS
<b>TUE. OCT 7 • 8PM DOORS</b> <b>CRUXSHADOWS</b> AYRIA I-SCINTILLA DJ DECAY, JOE RADIO, MELTING GIRL \$12 ADV; \$17 DOORS	<b>THU. OCT 9 • 8PM DOORS</b> <b>ALL AGES</b> <b>ATTRITION</b> IMPRINT UNWOMAN DJ DECAY \$8 ADV; \$13 DOORS

<b>THU SEP 11</b>	<b>9PM AA</b>	<b>DIGABLE PLANETS</b>
<b>FRI SEP 12</b>	<b>9PM 21</b>	<b>BOHEMIAN CARNIVAL</b>
<b>SAT SEP 13</b>	<b>9PM 21</b>	<b>BOOTIE</b>
<b>SUN SEP 14</b>	<b>8PM AA</b>	<b>J'DAVEY</b>
<b>WED SEP 17</b>	<b>8PM AA</b>	<b>ANTHONY B</b>
<b>FRI SEP 19</b>	<b>9PM 21</b>	<b>HUBBA HUBBA REVUE</b>
<b>SAT SEP 20</b>	<b>9PM 21</b>	<b>SUPER EGO</b>
<b>SUN SEP 21</b>	<b>8PM AA</b>	<b>IMPERATIVE REACTION</b>
<b>THU SEP 25</b>	<b>9:30 18</b>	<b>MEAT DARK ART GALLERY</b>
<b>FRI SEP 26</b>	<b>9PM 21</b>	<b>BEARRACUDA MAGNUM</b>
<b>SAT SEP 27</b>	<b>9PM 21</b>	<b>BOOTIE</b>
<b>FRI OCT 3</b>	<b>10PM 21</b>	<b>CREAM</b>
<b>SAT OCT 4</b>	<b>9PM 21</b>	<b>NEW WAVE CITY</b>
<b>SUN OCT 5</b>	<b>8PM AA</b>	<b>BABYLAND</b>
<b>TUE OCT 7</b>	<b>8PM AA</b>	<b>CRUXSHADOWS</b>
<b>THU OCT 9</b>	<b>8PM AA</b>	<b>ATTRITION</b>

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<b>Open Mic</b>
<b>Thu September 11th</b>
<b>Patrick Porter</b> (Pre-Wedding Show)
<b>Fri September 12th</b>
<b>Sinister Dexter</b>
<b>Sat September 13th</b>
<b>Sex With No Hands</b>
<b>Sun September 14th</b>
<b>Gayle Lynn &amp; Fixed Hands &amp; Guests</b>
<b>Mon September 15th</b>
<b>Monday Night Football</b>
<b>Tue September 16th</b>
<b>Ron Thompson (blues)</b>



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**SAT SEPT 13**

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**HAPPY HOUR 4 - 7 MON - FRI**  
**WHISKEY WED \* PBR & SHOT \$5**  
**SATELLITE RESTAURANT \* WEIRD FISH**



## BAY AREA

**El Debarge** Yoshi's. 8 and 10pm, \$40. Through Sun/14.

▮ **Roberta Flack, Patrice Rushen, Donald Byrd, Ray Parker Jr., Michael Henderson** Great Court Garden, Oakland Museum, 1000 Oak; www.experienceonthegreen.com. \$70-125. "Experience on the Green."

**Floating Corpses, Hunx and His Punx, No Go's, Bridez, Younger Lovers** 924 Gilman. 8pm, \$5.

**Janet Jackson** Oakland Arena, 7000 Coliseum Way, Oakl; 421-TIXS. 7:30pm, \$39.50-129.50. **Jefferson Starship, Barry "The Fish" Melton** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$40.

**Roger Rocha and the Goldenhearts** Beckett's. 10pm, free.

**Woodhands** Amoeba Music, 2455 Telegraph, Berk; (510) 549-1125. 2pm, free.

## JAZZ/NEW MUSIC

**Lori Carsillo** Café Claude. 7:30pm, free.

**James Carter** Yoshi's SF. 8 and 10pm, \$24. Thorough Sun/14.

▮ **Dr. John and the Lower 911, Shannon McNally** Fillmore. 9pm, \$36.50.

**Eric Shifrin and In the Crowd** Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

▮ **Fil Lorenz Orchestra** Grand Ballroom at Regency Center, 1290 Sutter; 673-5716. 8:30pm, \$35.

**Godwafflenoise** pancakes, +DOG+, VLSL ArtSF, 110 Capp; 824-1405. Noon.

**Dame Cleo Laine, Sir John Dankworth** Razz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 8pm, \$65. Through Sun/14.

**Bill Murphy** Simple Pleasures Café. 8pm, free.

**Proteges of Hylar Jones** Shanghai 1930. 7:30pm, free.

**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.

**Savanna Jazz Trio, Donald Bailey** Savanna Jazz. 7:30pm, \$5.

**Ricardo Scales** Top of the Mark. 9pm, \$10.

**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.

## BAY AREA

▮ **Dylan Champagne, Val Esway and El Mirage, Joni Davis, Michael Hamm** Starry Plough. 9pm, \$10.

**Ellen Hoffman Quartet** Anna's Jazz Island. 8pm, \$14.

▮ **Sammy Figueroa and His Latin Jazz** Explosión La Peña Cultural Center. 8pm, \$18.

**Slydini** Jupiter. 8pm, free.

**Steve Carter Jazz Trio** Albatross Pub.

9:30pm, \$3.

## FOLK/WORLD/COUNTRY

**Nefasha Ayer** Room for Big Ideas, Yerba Buena Center for the Arts, 701 Mission; 826-2402. 6 and 8pm, \$15.

**"Breakfast with Enzo"** Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.

**Carne Cruda, Santero** Yerba Buena Gardens, Mission btwn Fourth and Fifth Sts; www.ybgf.org. 1pm, free.

▮ **Earl Brothers** Plough and Stars. 9:30pm, \$6.

**Five Dollar Suit** Music Store, 66 W. Portal; 664-2044. 2pm, free.

▮ **Forró Brazuca, Pagode All-Stars, Loyd Family Players** Elbo Room. 9pm, \$12.

"Brasil for All: Benefit for SF Bay Area Council of Brazilian Citizens."

**Sam Misner, Megan Smith, Tony Marcus, Misipipi Rider, Bob Frank, Mokai Café**

International, 508 Haight; www.sfhootenanny.com. 7:30pm, free. "Woody Guthrie Hootenanny."

## BAY AREA

**Danny Click** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8:30pm, \$15.

▮ **Foghorn Stringband, Benton Flippen, Paul Brown, Frank Bode and Friends, Squirrelly String Band** Ashkenaz. 7pm, \$5-15.

"Berkeley Old Time Music Festival."

**Mike Saliani** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

**Dya Singh** Freight and Salvage Coffee House. 8pm, \$19.50.

## DANCE CLUBS

**Bootie** DNA Lounge. 9pm, \$12. Mashups and more.

CONTINUES ON PAGE 40 >>



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TH **BUILT FOR SPEED**  
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F **PUNK AS FUEK**  
w/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**  
DJ Jules (1984)

SU **UGLY**  
w/ DJ ROOSTER

M **Space is the Place**  
w/DJ Mikey - 60's Psych/Garage Rock

T **BLACK TUESDAYS**  
W/ THE FIEND

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**WEDNESDAY the 10<sup>TH</sup>**  
**QOOL**  
5-10pm, Free before 6pm, \$5 after  
www.qoolsf.com

**THURSDAY the 11<sup>TH</sup>**  
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Private party.

**FRIDAY the 12<sup>TH</sup>**  
**LOOK OUT WEEKEND**  
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**UNIDOS POR EL ARTE**  
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**SATURDAY the 13<sup>TH</sup>**  
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--

Look here for more:  
punksgitcut.blogspot.com  
mtstmrn.com  
111minnagallery.com



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**CLAUDE VON STROKE**  
**WORTHY**  
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**X UPCOMING SHOWS X**

**10/1 - GLITCHMOB**  
**10/4 - OM RECORDS - LOVE**  
**FEST AFTERPARTY FEAT.**  
**MARK FARINA**  
**10/18 - M.A.N.D.Y**

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THU 9/11 **DJ SNACKFIGHT** 10PM

FRI 9/12 **DJ MAX POWER AND MANUEL OVERDRIVE** 10PM

SAT 9/13 **DJ MISS MILLIONS** 10PM

SUN 9/14 **DJ DWELL** 7PM - **BOLLYWOOD BONANZA W/ GABRIEL** 9PM  
**KARAOKE W/ KEN** 11PM

MON 9/15 **DJ YULE BE SORRY** 10PM

TUE 9/16 **ALCOHOLOCAUST W/ WHATSHISUCK AND DJ SEBASTIAN TWOT** 9PM

WED 9/17 **DJ ERIN** 10PM

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JENNIFER O'CONNOR  
WED SEP 10th doors 7:30 \$12

**SISTER HAZEL**  
FIVE AM  
ERINIE HALTER  
THU SEP 11th doors 7:30 \$17

**JJ GREY & MOFRO**  
HILL COUNTRY REVUE  
FEAT. MEMBERS OF NORTH MISSISSIPPI ALLSTARS  
FRI SEP 12th SAT SEP 13th doors 8:30 \$20

**TRICKY**  
SONNY  
SUN SEP 14th doors 8:30 \$30

**Michelle Shocked**  
feat. Don Was  
plus The Struts  
TUE SEP 16th doors 7:30 \$24

SAT 9.20/ DOORS 8:30PM/ \$15  
**TREASURE ISLAND NIGHT SHOW**  
**MENOMENA**  
DAT'R  
MON 9.22/ DOORS 8:30PM/ \$17  
**FEDERICO AUBELE (LIVE)**  
NATALIA CLAVIER  
TUE 9.23/ DOORS 7:30PM/ \$23 ADV+ \$25 DOOR  
**JUNO REACTOR**  
FUTURE ROCK  
WED 9.24/ DOORS 8:30PM/ \$22  
**EEK-A-MOUSE**  
THU 9.25/ DOORS 8:30PM/ \$30  
JAY SIEGAN PRESENTS  
**LAIBACH**  
DJ CRACKWHORE  
FRI 9.26 & SAT 9.27/ DOORS 8:30PM/ \$20 +\$35 2-DAY PASS  
**MISSION OF BURMA**  
HANK IV  
SUN 9.28/ DOORS 7:30PM/ \$15  
**THE ENTRANCE BAND**  
LITTLE JOY  
FEAT. THE STROKES DRUMMER, FABRIZIO MORETTI  
**MEGAPUSS**

TUE 9.30/ DOORS 7:30PM/ \$16  
**SLOAN**  
THE GOLDEN DOGS  
WED 10.1/ DOORS 8:30PM/ \$15  
**PEOPLE UNDER THE STAIRS**  
COMMON MARKET • SHAWN JACKSON  
THU 10.2 & FRI 10.3/ DOORS 8:30PM/ \$28 ADV + \$30 DOOR  
**BARRINGTON LEVY**  
SAT 10.4/ DOORS 8:30PM/ \$20  
**NIKKA COSTA**  
SUN 10.5/ DOORS 7:30PM/ \$14  
**MARGOT & THE NUCLEAR SO & SO'S**  
DAVID VANDERVELDE • JUDGEMENT DAY  
TUE 10.7/ DOORS 8:30PM/ \$15  
**MURS**  
WED 10.8/ DOORS 8:30PM/ \$20 ADV \$22 DOOR  
**PATO BANTON & THE MYSTIC ROOTS BAND**  
THU 10.9/ DOORS 7:30PM/ \$16  
**SEAN HAYES**  
FRI 10.10/ DOORS 7:30PM/ \$17  
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## SAT/13 DANCE CLUBS

CONT>>

**Club Gossip** Cat Club, 9:30pm-3am, \$6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests.  
**Cockblock** Rickshaw Stop, 10pm-2am, \$7. DJs Nuxz and Campbell and guests spin deep, homolicious grooves.  
**Dust-Buster: A Post Playa Bash** Mighty, 9pm. The best T-shirt I've ever seen reads "I Don't Give a Shit What You Did on the Playa." If you care, though ... tonight's your night.  
**Friends and Neighbors** Amnesia, 9pm-2am, \$5-10. DJs Aspect and Powder P spin hip-hop, nu jazz, and soul, with a live sets by Spaceheater and Hot Pocket.

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WEDNESDAY, 9/10 • 9 PM \$8  
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THURSDAY, 9/11 • 9 PM \$8 TIX AT TICKETWEB  
NOTE: TOM BAXTER APPEARANCE CANCELLED  
**ZODIAC DEATH VALLEY**  
The Whipsaws  
FRIDAY, 9/12 • 9 PM \$10 ADV, \$12 DOOR  
ADV TIX AT TICKETWEB  
**PETE FRANCIS** (of Dispatch)  
**Alina Simone**  
Ben Benkert  
SATURDAY, 9/13 • 9 PM \$8 TIX AT TICKETWEB  
**THE TRADITIONIST**  
An Angle  
Cannons and Clouds  
SUNDAY, 9/14 • 4 PM \$5+ SLIDING SCALE  
**HOOTER-NANNY**  
BENEFITTING THE SF BREAST CANCER 3-DAY WALK  
Foxtails Brigade • Adam Balbo  
Samantha Lien • Courtney Nicole  
Fancy Dan • Blue Rabbit • Jeanne Foss  
Fleeting Trance • Ash Reiter  
JJ Schultz Band and more

MONDAY, 9/15 • SIGN UP @ 7:30 PM • FREE  
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**OPEN MIC WITH JJ SCHULTZ**  
TUESDAY, 9/16 • 9 PM \$7  
**THE THOUSAND NAMES**  
Toromiro  
Beatbeat Whisper  
WEDNESDAY, 9/17 • 8:30 PM \$5  
**POWELL ST. STATION**  
Honeybody Moonbee  
Jesse Dyen  
Death to the West  
THURSDAY, 9/18 • 9 PM \$6 TIX AT TICKETWEB  
**EFFT**  
Meridians  
Vanessa Beggs  
FRIDAY, 9/19 • 9 PM \$7 TIX AT TICKETWEB  
**CARTA**  
Odessa Chen  
John Vecchiarelli  
SATURDAY 9/20 • 9 PM \$8 IN ADV., \$10 DOOR  
ADVANCE TIX AT TICKETWEB  
**HIGHWAY ROBBERS**  
Eric Friedmann and the Lucky  
Rubes  
The Midway Delta  
SUNDAY, 9/21 • 9 PM  
**RACHAEL SAGE**  
+special guests

happy hour weekdays 4-7 pm

## MUSIC

» **Night of the Remix** Madrone Lounge, 9pm-2am, \$5. Master remixers Satva, Ross Hogg, and B. Cause spin hip-hop, soul, R&B, dancehall, and '80s.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
» **Reggae Gold** Endup, 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.  
**El Superritmo** Make-Out Room, 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.  
**Veni Vidi Vici** 9pm-4am, \$10-15. This is a Juxtapoz party, so you know it'll be popping with gorgeous scene queens, pouty art boys, hip-hop soljahs, and roughneck punks.  
**BAY AREA**  
**Angel Magik** Shattuck Down Low, 9:30pm, \$15. DJs Jah Kno, Icewater, and Young Fyah

spin dancehall, reggae, and hip-hop.  
**Black Widow's Gothic Strip Revue** Uptown, 9pm-2am, \$10. Goth burlesque strippers? Oh, hell yeah. Plus DJs Tomas Diablo and Fact.

## SUNDAY 14

### ROCK/BLUES/HIP-HOP

**Fake Problems, Cobra Skulls, Look Mexico** Parkside, 8pm, \$8.  
**Flatliners, Broadway Calls, Nothington** Bottom of the Hill, 9pm, \$8.  
» **JEL, Little Teeth, Lovely Public** Café Du Nord, 9pm, \$10.  
**Lloyd Gregory** Biscuits and Blues, 8 and 10pm, \$15.  
**Evelyn "Champagne" King** Amoeba Music, 2pm, free.



## LIVE SHOWS CALENDAR

All shows are free & all ages welcome!  
Check Amoeba.com for complete listings...

### © SAN FRANCISCO:

**SUNDAY • SEPTEMBER 14 • 2PM**  
**EVELYN "CHAMPAGNE" KING**  
Most known for her smash hits of the late 70's & early 80's ("Shame" & "Love Come Down"), Grammy award winning disco diva Evelyn "Champagne" King celebrates her first release in 15 years, *Open Book!*

**MONDAY • SEPTEMBER 22 • 6PM**  
**THE BUG** with **WARRIOR QUEEN**

**TUESDAY • SEPTEMBER 23 • 6PM**  
**CHICHA LIBRE**

### © BERKELEY:

**SATURDAY • SEPTEMBER 13 • 2PM**  
**WOODHANDS**

This electro-pop duo eschews laptops or any pre-recorded samples & actually creates music from scratch just like old-fashioned rock bands! Be prepared for an un-ironic keytar, dirty analog synths, and complex but danceable beats.

**SUNDAY • SEPTEMBER 14 • 2PM**  
**J\*DAVEY**

What do you get when you blend 1-part Electronica, 2-parts Soul, a sprinkle of Funk & Hip-Hop, a little bit of yesterday, a little more of today, a whole bunch of tomorrow? A hot batch of J\*DaVeY, a duo with a sound that screams of past, present, and future influences.

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WED **BOXCAR SAINTS**  
SEP 10 9 PM  
DOOR 8:30  
\$8 21+  
**ODESSA CHEN**  
**THE REVEALERS**

THU **THE CUTE LEPERS**  
SEP 11 9 PM  
DOOR 8:30  
\$10 ALL AGES  
**DRUG LORDS OF THE AVENUES**  
**AVENUE ROSE**

FRI **DESA**  
SEP 12 10 PM  
DOOR 8:30  
\$10 18+  
**JUDGEMENT DAY**  
**187 CALM**

SAT **XIU XIU**  
SEP 13 9 PM  
DOOR 8:30  
\$12 \$14 DOOR ALL AGES  
**EVANGELISTA**  
Carla Bozulich  
**PRURIENT**

**MARY HALVORSON & JESSICA PAVONE**

SUN **THE FLATLINERS**  
SEP 14 9 PM  
DOOR 8:30  
\$8 ALL AGES  
**BROADWAY CALLS**  
**NOTHINGTON**

TUE **KAV**  
SEP 16 9 PM  
DOOR 8:30  
\$8 21+  
**THE OTHERSIDE**  
**GLISS**

Wed **THESE ARMS ARE SNAKES**  
9/17 SBACH • THE CATHOLIC COMB

Thu **NATALIE PORTMAN'S SHAVED HEAD**  
9/18 JEFF HANSON • KRIST KRUEGER

Fri **GOD OF SHAMISEN**  
9/19 WE BE THE ECHO • HEADSHEAR

Sat **THE PAPER SONS**  
9/20 DISGUST OF US • CERVANTES

Tue **LIAM FINN**  
9/23 THE VEILS • DOMINANT LEGS

10/4 STEPHEN KELLOGG & THE SIXERS

www.bottomofthehill.com

1233 17th St in SF • (415) 621-4455

advance tickets: bottomofthehill.com/tickets.html



**Rocket Summer, Phantom Planet, Secret Handshake, Morning Lite** Fillmore. 7pm, \$17.50.  
**Terry Savastano** Johnny Foley's. 9pm, free.  
**Tricky Independent** 9pm, \$30.

#### BAY AREA

**El Debarge** Yoshi's. 2pm, \$5-40; 7pm, \$40.

#### JAZZ/NEW MUSIC

► **Tony Bennett** Davies Symphony Hall, 201 Van Ness; 421-TIXS. 8pm, \$76-126.

**Brass Liberation Orchestra** Amnesia. 8pm, \$8. "Hornucopia Festival."

► **Brass Liberation Orchestra, Gomorran Social Aid and Pleasure Club** Dolores Park, Dolores at 19th St, SF; www.hornucopiafestival.org. Noon, free. "Hornucopia Festival."  
**James Carter** Yoshi's SF. 2pm, \$5-22; 7pm, \$24.

**Brook Fraser, Matt Hires** Slim's. 8pm, \$18.

► **Graeme Jennings, Christopher Jones** ODC Dance Commons, 351 Shotwell; 863-9834. 8pm, \$5. Performing "For John Cage" by Morton Feldman.

**Dame Cleo Laine, Sir John Dankworth** Rrazz Room, Hotel Nikko, 222 Mason; (866) 468-3399. 7pm, \$55. Through Sun/14.

**Moxibustion, Lords of Outland** Musicians Union Hall, 116 Ninth St; 575-0777. 7:30pm, \$8-10.

**Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.

► **Richard Howell Quintet** de Young Museum Café Terrace, 50 Hagiwara Tea Garden Drive, Golden Gate Park; 750-7634. 2:30pm, free.  
**"Savanna Jazz Jam Session"** Savanna Jazz. 7:30pm, \$5.

**Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

#### BAY AREA

**Betty Schneider and Her Trio** Anna's Jazz Island. 8pm, \$10.

**Big Lou's Polka Cassarole** Ashkenaz. 5pm, \$10.  
**John Worley and Bari Bari, Vandivier, Aaron Lington Quartet** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 4pm, \$20.

**Saul Kaye** Town Center, 100 Corte Madera Town Center, Corte Madera; 924-2961. 2-4pm, free.

**Natural Gas Jazz Band** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 2pm, \$5.

#### FOLK/WORLD/COUNTRY

► **Tim Finn, Brandi Shearer** Great American Music Hall. 8pm, \$25.

**Foxtails Brigade, Adam Balbo, Samantha Lien, Courtney Nichole, Fancy Dan, Blue Rabbit, Jeanne Foss, Fleeting Trance, Ash Reiter, J.J. Schultz Band** Hotel Utah Saloon. 4pm, \$5. "Hooter-nanny: Benefit for the Avon Breast Cancer 3 Day Walk."

**Jack Gilder, Kevin Bemhagen, Richard Mandel** Plough and Stars. 9pm, free.

**Way Side State, Everlovin'** Parkside. 5pm, free.

#### BAY AREA

**"Americana Unplugged"** Jupiter. 5pm, free.  
**Asher-Lamacchia Fusion, Rebecca Riots** Freight and Salvage Coffee House. 8pm, \$19.50.  
**"Starry Irish Music Session"** Starry Plough. 8-11pm. With Shay Black.

#### DANCE CLUBS

**Club Havana** Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.

**Double Dragon** Madrone Lounge. 8pm-midnight, free. DJs B Moss and Emily spin indie, punk, Britpop, soul, and hip-hop.

► **Dub Mission** Elbo Room. 9pm-2am, \$6. Dub, roots, and classic dancehall with DJs Sep, Vinnie Esparza, and Irie Dole.

**Jock Lookout**, 3600 16th St; www.lookout.com. 3pm, \$2. DJs Joseph Lee and Pornstar get your balls bouncing to raise cash for LGBT sports.

**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

**Salsa Sundays** El Rio. 3pm, \$8. Live salsa by Mazacote, plus free BBQ and dance lessons.  
**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

#### BAY AREA

► **King of Kings** Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and Rocker T play reggae, dancehall, roots, and lovers' rock.

## MONDAY 15

#### ROCK/BLUES/HIP-HOP

**Delerium, Elsiane, Morgan Page** Living Legends Fillmore. 8pm, \$25.

► **Oxbow, Opus Dai, Never Again** Elbo Room. 9pm, \$7.

#### JAZZ/NEW MUSIC

**Madeline Eastman** Yoshi's SF. 8 and 10pm, \$16.

**Monk's Music Trio** Simple Pleasures Café. 8pm, free.

#### BAY AREA

**Shaynee Rainbolt, Russell Garcia and His Four Trombone Band** Yoshi's. 8pm, \$16.

#### FOLK/WORLD/COUNTRY

**Damir Johnny Foley's**. 9pm, free.

**Homespun Rowdy** Amnesia. 8:30pm, free.

**"I Don't Like Mondays"** Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.

**"Open Mic with JJ Schultz"** Hotel Utah Saloon. 7:30pm, free.

#### BAY AREA

**"Derek Smith's Open Mic"** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

**Richard Julian, Bhi Bhiman** Freight and Salvage Coffee House. 8pm, \$15.50.

**"Traditional Irish Music Session"** Starry Plough. 9pm, free.

#### DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-

4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!

**Block-Party** Double Dutch. 10pm-2am.

Underground hip-hop and old-school. With DJ Veronica and special guest.

► **Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.

► **Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

**Dirty Needles** Make-Out Room. 10pm-2am, free. DJ E-Wreck spins punk, soul, new wave, dub, blues, and reggae. Which is, like, pretty much everything.

**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

► **Hot Sauce Express** El Rio. 8pm. This fundraiser to send the hottest SF ladymen to the International Drag King Extravaganza in Cleveland (?) features Holy McGrail, This Way/That Way, Kentucky Fried Woman, Hank Zalen, Fella Femme, and more.

**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.

**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

► **Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

CONTINUES ON PAGE 42 >>

# Vote For Your Favorite Bands!



Visit us online at [sfbg.com/promo](http://sfbg.com/promo) to enter our **"Local Live Favorites"** readers' survey!

**YOU'LL** be entered to win a gift certificate courtesy of Amoeba Music plus tickets to an upcoming Bay Area live show, and your Bay Area favorites will be announced in the Guardian's next **SCENE** The Guardian Guide to Bay Area Nightlife and Glamour, hitting the Bay Area streets on September 17th!

\*\*All photos courtesy of Tiger Lily, [www.jetlagrnr.com](http://www.jetlagrnr.com)



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**HAPPY HOUR**  
**\$3 WELLS SATURDAY 3-8PM**

★ Thu 9/11  
 8PM FREE  
**SKATE VIDEO NIGHT!**

★ Fri 9/12  
 9PM \$7  
 ALCOHOLOCAUST PRESENTS  
**EVERYTHING MUST GO! FRACAS PART TIME CHRISTIANS ABRUPT**

★ Sat 9/13  
 3PM FREE  
**HAPPY HOUR SHOW BREAKER BREAKER - ONE NINER**

8:30PM \$12 ALL AGES  
 WHORE FOR SATAN PRESENTS  
**ANIMOSITY DECREPIT BIRTH ANTAGONIST ARISE**

★ Sun 9/14  
 5PM FREE  
**TWANG SUNDAY WAYSIDE STATE THE EVERLOVIN**

8PM \$8 ALL AGES  
**FAKE PROBLEMS COBRA SKULLS LOOK MEXICO**

UPCOMING:  
 9/18 - THE GIRLS. BOATS!, WILD WEEKEND  
 9/20 - IMPALED, KILL THE CLIENT, ILLOGICIST, MARUTA  
 9/21 - RACE TO HELL TOUR! THROW RAG, LOWER CLASS BRATS, ROGER MIRET & THE DISASTERS, STATIC THOUGHT, VIVA HATE, WARDOGS  
 9/27 - BOOMFEST 2008  
 9/28 - THE FILTHY THIEVING BASTARDS  
 FEATURING SPIDER STACY OF THE POGUES  
 10/15 - CRIME IN STEREO, POLAR BEAR CLUB, BROADWAY CALLS  
 10/16 - DAYGLD, ABORTIONS, MORNING GLORY, THE ACCUSED, OPPRESSED LOGIC

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# Make-Out Room



**WEDNESDAY SEPTEMBER 10 7:30PM BERKELEY OLDTIME MUSIC CONVENTION SQ. DANCE**  
 8PM SQUARE DANCE W/ WATER TOWER STRING BAND (PORTLAND) WITH AMY HOFER CALLING  
 9:30PM GALLUS BROTHERS (BELLINGHAM WA)  
 10:30PM DJ GRAYBOAT AND DJ IT'S BETTER THAN IT SOUNDS (JEFF KAZOR OF THE COOKED JADES)  
 SPINNING OLDTIME, BLUEGRASS AND COUNTRY.

**THURSDAY SEPTEMBER 11 9:30 NO COVER KISSING BOOTH**  
 DJS J.O.R.Y. AND K.Y.L.E. SPINNING INDIE ROCK AND MORE.

**FRIDAY SEPTEMBER 12 TOMMY ROUX**  
 EVERY FRIDAY AT 10PM \$5  
**"LOOSE JOINTS"**  
 W/ DJS THOM THUMP, DAMON BELL & CENTIPEDE  
 RARE GROOVE, FUNK, SOUL, HIP-HOP, AFRO-BEAT, LATIN AND MORE

**SATURDAY SEPTEMBER 13 7PM, \$3-\$5 SLIDING SCALE WRITERS WITH DRINKS**  
 FEATURING: PETER ORNER, JOSH KORNBLOTH, FARHAD MANJOO AND JEFF CARLSON - ALL PROCEEDS BENEFIT THE NO ON 8 CAMPAIGN.

**EVERY SATURDAY AT 10PM, \$5 EL SUPERRITMO**  
 WITH ROGER MAS AND EL KOOL KYLE  
**CUMBIA DANCEHALL BOMBA PLEMA AND SALSA**

**SUNDAY SEPTEMBER 14 8PM, \$8 THE DEVIL-ETTES PRESENT DECADE AU GO GO**  
 CELEBRATING 10 YEARS OF GO GO GOODNESS WITH THE DEVIL-ETTES!  
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**VIRGINIA DARE • THE AMAZING EMBARRASSONIC • THE CLAP BAND BETH LISICK & TARA JEPSEN'S: CRICKET & JINX • DJ DON ALAN**  
 AND THE DEVIL-ETTES DANCING THROUGHOUT THE EVENING

**MONDAY SEPTEMBER 15 EVERY MONDAY AT 10PM, NO COVER DIRTY NEEDLES**  
 WITH DJ E-WRECK AND SPECIAL GUESTS  
**PUNKSOULNEWWAVEDUBRAWBLUESREGGAE**

**TUESDAY SEPTEMBER 16 EVERY TUESDAY AT 9PM LOST & FOUND**  
 DEEP & SWEET 60'S SOUL 45'S • DISCJOCKEY'S LUCKY (SOUL PARTY NIGHTBEAT) & FRIENDS • NO COVER!

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club list



The Lonely H plays the Hemlock Tavern Sat/13. | PHOTO BY KIRT REYNOLDS

**AMNESIA**  
853 Valencia  
(415) 970-0012  
**ANNIE'S SOCIAL CLUB**  
917 Folsom  
(415) 974-1585  
**ARGUS LOUNGE**  
3187 Mission  
(415) 824-1447  
**ASIASF**  
201 Ninth St  
(415) 255-7242  
**ATLAS CAFE**  
3049 20th St  
(415) 648-1047  
**BALAZO18**  
2183 Mission  
(415) 255-7227  
**BAMBUDDHA LOUNGE**  
601 Eddy  
(415) 885-5088  
**BAOBAB**  
3388 19th St  
(415) 643-3558  
**BAZAAR CAFÉ**  
5927 California  
(415) 831-5620  
**BEAUTY BAR**  
2299 Mission  
(415) 285-0323  
**BIMBO'S 365 CLUB**  
1025 Columbus  
(415) 474-0365  
**BISCUITS AND BLUES**  
401 Mason  
(415) 292-2583  
**BOHEMIA LOUNGE**  
1624 California  
(415) 474-6968  
**BOLLYHOOD CAFÉ**  
3372 19th St  
(415) 970-0362  
**BOOM BOOM ROOM**  
1601 Fillmore  
(415) 673-8000  
**BOTTOM OF THE HILL**  
1233 17th St  
(415) 621-4455  
**BROADWAY STUDIOS**  
435 Broadway  
(415) 291-0333  
**BRUNO'S**  
2389 Mission  
(415) 643-5200  
**BUBBLE LOUNGE**  
714 Montgomery  
(415) 434-4204

**BUTTER**  
354 11th St  
(415) 863-5964  
**CAFÉ CLAUDE**  
7 Claude  
(415) 392-3515  
**CAFE COCOMO**  
650 Indiana  
(415) 824-6910  
**CAFÉ DU NORD**  
2170 Market  
(415) 861-5016  
**CAFE INTERNATIONAL**  
508 Haight  
(415) 665-9915  
**CASANOVA LOUNGE**  
527 Valencia  
(415) 863-9328  
**CATALYST COCKTAILS**  
312 Harriet  
(415) 621-1722  
**CAT CLUB**  
1190 Folsom  
(415) 431-3332  
**CITY NIGHTS**  
715 Harrison  
(415) 546-7938  
**CLUB CALIENTE**  
298 11th St  
(415) 255-2232  
**CLUB DELUXE**  
1509 Haight  
(415) 552-6949  
**CLUB NV**  
525 Howard  
(415) 339-8686  
**CLUB SIX**  
60 Sixth St  
(415) 863-1221  
**CONNECTICUT YANKEE**  
100 Connecticut  
(415) 552-4440  
**CRASH**  
34 Mason  
(415) 1-877-342-7274  
**DALVA**  
3121 16th St  
(415) 252-7740  
**DANNY COYLE'S**  
668 Haight  
(415) 431-4724  
**DELIRIUM**  
3139 16th St  
(415) 552-5525  
**DNA LOUNGE**  
375 11th St  
(415) 626-1409

**DOLCE**  
440 Broadway  
(415) 989-3434  
**DOLORES PARK CAFE**  
501 Dolores  
(414) 621-2936  
**DOUBLE DUTCH**  
3192 16th St  
(415) 503-1670  
**DUPLEX**  
1525 Mission  
(415) 355-1525  
**EAGLE TAVERN**  
398 12th St  
(415) 626-0880  
**EDINBURGH CASTLE PUB**  
950 Geary  
(415) 885-4074  
**EIGHT**  
1151 Folsom  
(415) 431-1151  
**ELBO ROOM**  
647 Valencia  
(415) 552-7788.  
**ELEMENT LOUNGE**  
1028 Geary  
(415) 571-1362  
**ELIXIR**  
3200 16th St  
(415) 552-1633  
**ENDUP**  
401 Sixth St  
(415) 357-0827  
**FAT CITY**  
314 11th St  
(415) 861-2890  
**FILLMORE**  
1805 Geary  
(415) 346-6000  
**540 CLUB**  
540 Clement  
(415) 752-7276  
**FLUID ULTRA LOUNGE**  
662 Mission  
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**HOMESTEAD**  
2301 Folsom  
(415) 282-4663  
**HOTEL UTAH SALOON**  
500 Fourth St  
(415) 546-6300  
**HOUSE OF SHIELDS**  
39 New Montgomery  
(415) 495-5436  
**ICON ULTRA LOUNGE**  
1192 Folsom  
(415) 626-4800  
**INDEPENDENT**  
628 Divisadero  
(415) 771-1421  
**IRELAND'S 32**  
3920 Geary  
(415) 386-6173  
**JACK'S CLUB**  
2545 24th St  
(415) 641-5371  
**JAZZ AT PEARL'S**  
256 Columbus  
(415) 291-8255  
**JELLY'S**  
295 Terry Francois  
(415) 495-3099  
**JOHNNY FOLEY'S**  
243 O'Farrell  
(415) 954-0777  
**KATE O'BRIENS**  
579 Howard  
(415) 882-7240  
**KELLY'S MISSION ROCK**  
817 Terry Francois  
(415) 626-5355  
**KIMO'S**  
1351 Polk  
(415) 885-4535  
**KNOCKOUT**  
3223 Mission  
(415) 550-6994

**LASZLO**  
2534 Mission  
(415) 401-0810  
**LEVENDE LOUNGE**  
1710 Mission  
(415) 864-5585  
**LEXINGTON CLUB**  
3464 19th St  
(415) 863-2052  
**LINGBA LOUNGE**  
1469 18th St  
(415) 355-0001  
**LI PO LOUNGE**  
916 Grant  
(415) 982-0072  
**LOFT 11**  
316 11th St  
(415) 701-8111  
**LOU'S PIER 47**  
300 Jefferson  
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**LUCID BAR**  
580 Sutter  
(415) 398-0195  
**MAD DOG IN THE FOG**  
530 Haight  
(415) 626-7279  
**MADRONE LOUNGE**  
500 Divisadero  
(415) 241-0202  
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3225 22nd St  
(415) 647-2888  
**METRONOME DANCE CENTER**  
1830 17th St  
(415) 252-9000  
**MEZZANINE**  
444 Jessie  
(415) 625-8880  
**MIGHTY**  
119 Utah  
(415) 626-7001  
**MILK**  
1840 Haight  
(415) 387-6455  
**MOJITO**  
1337 Grant  
(415) 398-1120  
**MOOSE'S**  
1652 Stockton  
(415) 989-7800  
**NICKIE'S**  
466 Haight  
(415) 255-0300  
**OLD FIRST CHURCH**  
1751 Sacramento  
(415) 474-1608  
**111 MINNA GALLERY**  
111 Minna  
(415) 974-1719

**PARK**  
747 Third St  
(415) 974-1925  
**PARKSIDE**  
1600 17th St  
(415) 252-1330  
**LA PEÑA CULTURAL CENTER**  
3104 Shattuck, Berk  
(510) 849-2568  
**PIER 23**  
Pier 23  
(415) 362-5125  
**PINK**  
2925 16th St  
(415) 431-8889  
**PLOUGH AND STARS**  
116 Clement  
(415) 751-1122  
**PLUSH ROOM**  
York Hotel  
940 Sutter  
(415) 885-2800  
**POLENG LOUNGE**  
1751 Fulton  
(415) 441-1710  
**PUBLIC**  
1489 Folsom  
(415) 552-3065  
**PURPLE ONION**  
140 Columbus  
(415) 217-8400  
**RAMP**  
855 China Basin  
(415) 621-2378  
**RASSELAS JAZZ**  
1534 Fillmore  
(415) 346-8696  
**RED DEVIL LOUNGE**  
1695 Polk  
(415) 921-1695  
**RED POPPY ART HOUSE**  
2698 Folsom  
(415) 826-2402  
**REDWOOD ROOM**  
Clift Hotel  
495 Geary  
(415) 775-4700  
**RETOX LOUNGE**  
628 20th St  
(415) 626-7386  
**RICKSHAW STOP**  
155 Fell  
(415) 861-2011  
**EL RINCON**  
2700 16th St  
(415) 437-9240  
**EL RIO**  
3158 Mission  
(415) 282-3325  
**RIPTIDE BAR**  
3639 Taraval  
(415) 240-8360  
**RITE SPOT**  
2099 Folsom  
(415) 552-6066  
**ROCCAPULCO SUPPER CLUB**  
3140 Mission  
(415) 648-6611  
**ROCK-IT ROOM**  
406 Clement  
(415) 387-6343  
**ROHAN LOUNGE**  
3809 Geary  
(415) 221-5095  
**ROYALE**  
1326 Grant  
(415) 433-4247  
**RUBY SKYE**  
420 Mason  
(415) 693-0777  
**SAVANNA JAZZ**  
2937 Mission  
(415) 285-3369  
**SHANGHAI 1930**  
133 Steuart  
(415) 896-5600  
**SHINE DANCE LOUNGE**  
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**Wed 9/10**  
**AMERICAN RELAY (co)**  
**THE BOILING SUNS**  
**NEON TREES (UT)**

**Thu 9/11**  
**PYRATE UNX:**  
**REBELS ADVOCATE**  
**TIMES OF DESPERATION**  
**DOLPH LUNDGREN**

**Fri 9/12**  
**DEATH ROCK DIVE BAR:**  
**FAMILY CURSE**  
**MARROW**  
**SAINTSOF RUIN**  
**MANIA CMARTYRS**

**Sat 9/13**  
**KAJILLION**  
**BIG BLUE WHALE/FEELS LIKE FIRE**

**Mon 9/15**  
**PRIMA DONNA**  
**GIRLS WITH GUNS**  
**MYSTIC NITES OF THE COBRA**

**Tue 9/16**  
**LAVA NITE**  
**\$8 SURFRIDER FOUNDATION**  
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**Every Monday**  
**6pm-9pm**  
**KRAZY FOR KARAOKE**  
**HAPPY HOUR!!!**  
W/ your Host  
BRIT PDF BILL  
(Annie's Limbo Lounge)  
& your bar twin Tracy  
Come Belt it out  
and drink it down. FREE!!!

**Every Wednesday**  
**6pm-9pm**  
**GODZUKI**  
**HAPPY HOUR**  
**SUSHI**

**Every Thursday**  
**8pm-10pm**  
The Knockout Presents  
**"BINGOTOPIA"**  
Play for Drinx, Dignity  
and Dorky Prizes  
with your host...  
Clare St. Clare  
FREE!!!!

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<b>FRI 9/12</b> 9:30 pm \$13 \$10 students	<b>REGGAE</b> <b>CREATION</b> <b>+ LICKSHOTCREW</b>
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<b>TUE 9/16</b> 8:30 pm \$10	<b>CAJUN</b> <b>COURTABLEU</b> 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
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# visual art

Surrender, viewer! “The Wizard of Oz” features works by Rivanne Neuenschwander (left), Walker Evans (top center), Donald Urquhart (bottom center), and William Wallace Denslow (right).



## Friends of Dorothy

New group show takes off from  
*The Wizard of Oz's* yellow brick road

By Matt Sussman  
✉ a&eletters@sfbg.com

As a child I remember being transfixed by the cover to Electric Light Orchestra's 1974 album *Eldorado, A Symphony* (Warner Bros.). I think I saw it before I ever actually watched Victor Fleming's 1939 film *The Wizard of Oz*, from which the album's art is taken. Designer Sharon Arden — now Ozzy Osbourne's wife — was undoubtedly riffing off of the concept album's storyline about a journey through a fantastic land. But she also probably keyed into what caught my young eyes: the primary pop of red, yellow, and green, and the contrast between the girl's glittering, covetable shoes, the ghoulish mint hands that reached toward them, and the shower of sparks that divided the frame.

Looking back now, my fascination with that image almost seems like a joke about gay predestination — even though my pre-teen self knew nothing of Judy Garland or the Cowardly Lion's sissy shtick. But I know I haven't been the first pre-queen or proto-wicked witch to be drawn to those

heels. Since *The Wonderful Wizard of Oz* was first published in 1900, and transformed by MGM into the iconic musical four decades later, the peaceable kingdom created by Frank L. Baum has been visited, amended, annexed, redrawn, and reclaimed by readers young and old: friends of Dorothy; contemporary fantasists such as Gregory Maguire and Geoff Ryman; bric-a-brac collectors; librettists; and last but not least, Pink Floyd-loving stoners and artists.

It is that last group whose contributions to the Oz mythos comprise the Wattis Institute's inaugural exhibition for the fall, “The Wizard of Oz.” It's not for lack of brains, heart, or courage on the part of curator Jens Heffman that the show is a mixed bag. Granted, exhibits organized around themes are often erratic affairs, but perhaps it is the Oz mythology's chimerical ability to be all things to all people (witness the interpretive turns the novel and film version of *Wizard of Oz* have been subjected to, from populist allegory to pre-World War II national rallying cry, to '70s fry toy) that

makes some responses to it seem odd while allowing others to shine as revelations.

In three tightly-packed rooms, history abuts fantasy and artifacts mingle with reproductions. A fragment of Harry Smith's kaleidoscopic, stop-motion animated remake of Fleming's 1939 film flickers kitty-corner from Walker Evans' portraits of '30s sharecroppers — their ambivalent gazes providing a stoic historic counterpoint to the MGM film's Kansas sequences. Mass-produced '70s-era Scarecrow and Woodsman bookends hold up a rare turn-of-the-century set of all 13 Oz volumes. A playful Oz alphabet mural by Donald Urquhart serves as a primer on the series' significance in postwar gay culture (*Q* is for *Queer Icon*; *J* is for Judy's hand, supposedly severed before her funeral), while William Wallace Denslow's doll-like renderings of Dorothy for the first edition of Baum's book might surprise all those friends of Dorothy accustomed to Garland's oddly mature visage.

Many contributions make overt references to the realm of Oz, yet oblique treatments of the broader themes evoked by the book and film — escape, the power of fantasy, and the uses of nostalgia — result in some of the exhibit's strongest pieces. Evan Holloway's kinetic sculp-

ture *Tin Man*, in which an ax set in motion by a pulley mechanism takes a small chip off a log, generates discomfort. It does so through the disparity between its pathetic result and the violence of its noisy operation. Rivanne Neuenschwander's 2003 *Eu desejo o seu desejo* cleverly plays on wish fulfillment, asking viewers to own up to their desires by taking a ribbon printed with a variety of wishes — some altruistic (“I wish for peace”), some selfish (“I wish for an easy death”) — before leaving a handwritten wish in return.

One of my wishes was granted, if from a distance. The famous ruby slippers — or at least a pair that looks like them; the originals being housed in the Smithsonian — are indeed there, under glass like some reliquary. Scrawled inside the satin lining, in a slightly sloppy script, are the words “Judy Garland.” Suddenly, I'm not in San Francisco anymore. **SFBG**

### THE WIZARD OF OZ

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—from “Moaning for Mon Cousin  
Belge” by Lauren Giniger, posted on  
the Guardian's Noise blog

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## “Jonathan Burstein: Visage” and “Bayeté Ross Smith: Pomp and Circumstance”

**REVIEW** Lore has it that the col-  

 lage grandmaster Jess rejected *Artforum* as source material for his imagery. Last week I happened upon a stack from the mid-1980s, and thumbing through the dated pages, I could understand Jess’ stance. Still, the young Bay Area artist Jonathan Burstein proves that today’s slablike glossy *Artforum* can be a vibrant source, especially when its pages are put through a color-coding process and turned into images that obliquely tweak notions of self in and outside the art world. Some works within “Visage,” Burstein’s second solo exhibition at Patricia Sweetow Gallery, turn hundreds of page fragments from *Artforum* and *Modern Painters* into the faces of acquaintances. The pastel color schemes aren’t far from Jess’, but the direct candor — one step from Burstein’s earlier self-portrait explorations — is attuned to the complexity of the everyday. The best and perhaps most barbed pieces in “Visage” hone this practice, transforming pages of catalogs from the de Young Museum into warm visions of the guards who protect the site’s art.

Burstein’s show is a fine match for “Pomp and Circumstance,” in which Bayeté Ross Smith adds a twist to the traditional prom photo, allowing his subjects — from various Bay Area high schools — to stage their poses, expressing themselves before backdrops he created. The resulting images range from superfly to poignant to both at the same time. And like Burstein’s portraits, they are too lively to be consigned to reductive interpretations. Prom photos can’t help but be glimpses of potential, especially in a year with such immense political portent. But even when working with a more celebratory tone and vivid palette than those found in earlier series of works, Ross Smith triggers viewers to contemplate — and question — their own ways of seeing. **(Johnny Ray Huston)**

**JONATHAN BURSTEIN: VISAGE and BAYETÉ ROSS SMITH: POMP AND**

**CIRCUMSTANCE** Through Oct. 11. Tues.–Fri., 10:30 a.m.–5:30 p.m.;

Sat., 10:30 a.m.–5 p.m. Patricia Sweetow Gallery, 77 Geary, mezzanine, SF

(415) 788-5126, [www.patriciasweetowgallery.com](http://www.patriciasweetowgallery.com)

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**California Historical Society** 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. \$3, \$1 seniors and students, free for six and under and members. **“California Presidential: Candidates and Campaigns from the Golden State.”** Campaign memorabilia from California candidates for president. Sept 13-Jan 24, 2009.

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“Farley’s San Francisco Chronicles: A Salute to Phil Frank.”** Retrospective of work by the creator of *Farley*. Through Sun/14.

**San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm).

**“The Art of Lee Miller.”** Career retrospective of photographs. Through Sun/14. **“Frida Kahlo.”** Exhibition commemorating the 100th anniversary of the artist’s birth. Through Sept 28.

### BAY AREA

**Museum of American Heritage** 351 Homer, Palo Alto; (650) 321-1004. Fri-Sun, 11am-4pm. Free. **“Music to One’s Ears: Musical Instruments in**

**the Home, Band, and Orchestra.”** Exploration of the principles of music-making technology, from the hollow log to electronic harmony. Through Jan 18, 2009.

**Napa Valley Museum** 55 Presidents Circle, Yountville; (707) 944-0500. Wed-Mon, 10am-5pm. \$4.50, \$3.50 seniors and students, \$2.50 youth. **“Manga and Anime: An Exhibition of Popular Cartoon Art.”** Works by winners of the *Nichi Bei Times* Manga Art Contest. Through Sun/14.


**UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“The Other Night Sky.”** Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sun/14. **“Mahjong: Contemporary Chinese Art from the Sigg Collection.”** Four decades of Chinese art. Through Jan 4, 2009.

## GALLERIES

### OPENING


**Climate Theatre/Gallery NINE** 285 Ninth St; [www.climatetheater.com](http://www.climatetheater.com). “The Hyena Report,” installation by Dorian Katz (reception Sept 28, 11am-5pm). Sept 10-Oct 15.


 **Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. “73 Funshine,” works by Jason Jägel (reception Fri/12, 6-9pm). Sept 12-Oct 18.

 **Fraenkel Gallery** 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Sixties,” photographs by Garry Winogrand. Sept 11-Nov 1.

**Gallery 16** 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. “These Are the People in Your Neighborhood,” 15th anniversary group show (reception Fri/12, 6-9pm). Sept 12-Nov 7.

**Hackett-Freedman** 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Dance Series 1969-1972,” paintings by Frank Lobdell (reception Fri/12, 5:30-7:30pm). Sept 12-Nov 1.

 **Hamburger Eyes Photo Epicenter** 26 Lilac; 550-0701. Mon-Sat, 10am-10pm. “The Young Jerks,” photographs by Bea Fremderman, Andrew Laumann, Jimmy Limit, Alex Martinez, Oscar Mendoza, Willa Nasatir, and Brad Troemel (reception Thurs/11, 5-9pm). Sept 11-Oct 2. **Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. “Precious Cargo,” paintings and drawings inspired by freight trains by Darrel “Pipeman” Mortimer and Gail Tarantino. Through Sun/14. “At Home,” works by Ajit Chauhan, Brian Chippendale, Dieter Roth, and Franklin Williams (reception Sept 25, 6-8pm). Sept 16-Oct 25.


 **Luggage Store Gallery** 1007 Market; 255-5971. Wed-Sat, noon-5pm; and by appt. “Art for Corporations,” new works by Jeffrey Wright (reception Fri/12, 6-8pm). Sept 12-Oct 11.

**McCaig Welles and Rosenthal** 365 Valencia; 552-1010. Wed-Sun, noon-7pm. “Russian Reduction,” works by the artist collective Goldmine Shithouse (reception Sat/13, 7-10pm). Sept 13-Oct 15.

**Mechanics’ Institute Library** 57 Post, fourth floor; 393-0100. Mon-Thurs, 9am-9pm; Fri, 9am-6pm; Sat, 10am-5pm; Sun, 1-5pm. “Heading North: Journey to Atacama Desert, Chile,” photographs by Thea Bellos (reception and concert Wed/10, 7:30pm; \$10). Through Oct 15. “After the Gold Rush: A 150-Year Photographic History of San Francisco’s Mechanics’ Institute,” more than 80 photographs. Ongoing.


**Piñata Art Studio Gallery** 4268 Mission; 333-8001. Call for hours. “Texturas y Fantasias,” recent paintings by Calixto Robles (reception Fri/12, 7-10pm). Sept 12-Oct 11.

**Queen’s Nails Projects** 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. “Zebulun,” installation by Kamau Patton (reception Sat/13, 7-11pm). Sept 13-Oct 18.

 **Root Division** 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. “Introductions 2008,” group show of emerging local artists (reception Sat/13, 7-10pm). Sept 10-27.

**Sculpturesite Gallery** 201 Third St, suite 102; 495-6400. Tues-Sat, 10am-6pm; Thurs, 10am-8pm; and by appt. “Reflections,” glass sculptures by Pamina Taylor. Through Oct 18. “Body Language II,” sculptures by Deirdre DeFranceaux, John Denning, and Christin Nelson (reception Thurs/11, 5:30-7:30pm). Sept 11-Nov 6.

**SomArts Cultural Center Main Gallery** 934 Brannan; 864-4126. Tues-Fri, 2-7pm; Sat, 1-5pm. “Reframing Homelessness: Art for Walls, Roofs for People,” live silent art auction benefiting SF Coalition on Homelessness. Thurs/11, 5:30-9:30pm. One night only.


 **White Walls** 835 Larkin; 931-1500, [www.whitewallssf.com](http://www.whitewallssf.com). Tues-Sat, noon-7pm. “Duality of Humanity,” works by Shepard Fairey (reception Sat/13, 7-10pm). Sept 13-Oct 4.

### BAY AREA

**ACCI Gallery** 1652 Shattuck, Berk; (510) 843-2527; [www.accigallery.com](http://www.accigallery.com). Mon-Fri, 11am-6pm; Sat, 10am-6pm; Sun, noon-5pm. “Contemporary Abstracts,” works by Leslie Carabas, Cathy Coe, Mary DePaolo, Mitchel Rubin, and Susan Putnam (reception Fri/12, 6-8pm). Sept 12-Oct 5.

**Bedford Gallery** Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417, [www.bedfordgallery.org](http://www.bedfordgallery.org). “Untold Stories,” early American quilts from the collection of Susan Brooks (reception Fri/12, 5-7:30pm). Sept 14-Nov 23.

**Bucci’s** 6121 Hollis, Emeryville; (510) 547-4725. Call for hours. “Human Form in a Wild World,” mixed-media works by Corinne Louise Greenberg (reception Sept 17, 4-7pm). Sept 13-Oct 10.

 **Compound Gallery** 6604 San Pablo, Oakl; (510) 655-9019. Sat-Mon, noon-5pm. “Yelling Clinic,” works by Chau Thuy Huynh, Sunaura Taylor, and Ehren Tool (receptions Sept 13, 6-9pm and Oct 3, 7-10pm). Sept 13-Oct 6. **Craft and Cultural Arts Gallery** State of California Office Bldg Atrium, 1515 Clay, Oakl; (510) 622-8190, [www.oaklandculturalarts.org](http://www.oaklandculturalarts.org). Mon-Fri, 10am-5pm. “Love Never Fails,” works by Kelvin Curry (reception Sept 18, 5-8pm).

Sept 15-Oct 31.


**Cricket Engine Gallery** 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, [www.cricketengine.org](http://www.cricketengine.org). Hours by appt. “Time Sensitive Materials,” works by Bodil and Larnie Fox (reception Fri/12, 7-9pm). Sept 12-28.


 **Float** Cotton Mill Studio, 1091 Calcut Place, unit 116, Oakl; (510) 535-1702, [thefloat-center.com](http://thefloat-center.com). Call for hours. “Human Remains,” art and poetry exhibit influenced by the Iraq war (reception and performance Sat/13, 6-9pm). Sept 11-Oct 11.

**Giorgi Gallery** 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. “Art for Humanity,” group show. Through Sept 28. **North/South Gallery** 5241 College, Oakl; [www.cca.edu](http://www.cca.edu). Tues-Fri, 11am-6pm. Group show of student works (reception Wed/10, 5:30-7:30pm). Through Fri/12. “Constitution Day Exhibition,” group show by first-year students relating to the Constitution. Sept 15-19.

**San Marco Gallery** Dominican University of California, Alemany Library, 50 Acacia, San Rafael; 485-3251. Mon-Thurs, 8am-10:30pm; Fri, 8am-5pm; Sat, 9am-5pm; Sun, 2-10:30pm. “Is This Enough Information?” photographs by Nina Zurier (reception Sept 18, 6-8pm). Sept 10-Oct 26.

### ONGOING

 **Art Engine** 1035 Mission; 713-8669. Wed-Sat, noon to 7pm; and by appt. “Beautiful Eyesores,” new works by Luther Thie and Bijan Yashar. Through Oct 18.

 **Baer Ridgway Exhibitions** 172 Minna; 777-1366. “Ready Set Go,” group show. Through Sept 27.

**Bloomingdale’s** fourth floor, 845 Market; 856-5300. Mon-Sat, 9:30am-9pm; Sun, 10am-7pm. “Gibson Through the Lens,” over 50 photographs of musicians using Gibson and Epiphone guitars. Through Sun/14.

**Caldwell Snyder** 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. Recent paintings by Peregrine Heathcote (reception Sat/13, 5-8pm). Through Sept 30.

**California Institute of Integral Studies Minna Street Center** 695 Minna; 575-6242. Mon-Fri, 9am-6:30pm. Mon-Fri, 9am-6pm. “Verasphere,” photographs by Michael Johnstone (reception and lecture Fri/12, 7pm). Through Oct 20.

**Calumet Photographic Gallery** 2001 Bryant; 643-9275. Mon-Fri, 8am-6pm. “One Shot x 2,” works by members of the Bay Area Photographers Collective (reception Sat/13, 1-3pm). Through Sept 30.


**Chandler Fine Art** 170 Minna; 546-1113. Mon-Fri, 9am-6pm; Sat, 10am-5pm. Collages by Dennis Parlante and Josette Urso. Through Fri/12.

**Clara Street Projects** 170 Clara; [www.clarastreetprojects.org](http://www.clarastreetprojects.org). Tues-Sat, noon-6pm. “Clara Street Projects Part II: Site and Situation,” group show. Through Fri/12.

**DA Arts** Sunnyside Hotel, 135 Sixth St; 931-8035. Storefront gallery open daily, 24 hrs. “Chaos A.D.,” installation by Bryan Schnelle. Through Sat/13.

**David Cunningham Projects** 1928 Folsom; 341-1538. Thurs-Sat, noon-6pm; and by appt. Works by Chris Ashley and Alan Disparte. Through Sat/13.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. Works by Andrew Masullo; “Plain Sight,” works by J. John Priola. Through Sept 27.

 **Hilliard Architects and Gallery** 251 Post, suite 620; 989-6400. Mon-Fri, 10am-5pm. “No Place Like Home,” group show (reception Sat/13, 1-4pm). Through Oct 17.


**Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. “Vocabularies of Metaphor: More Stories,” group show. Through Oct 18.

**Jackson Place Salon** 633 Battery, suite 117; 399-1044. Call for hours. Photographs by John Mickelson. Through Nov 30.


**Jancar Jones Gallery** 965 Mission, suite 120; [www.jancarjones.com](http://www.jancarjones.com). Thurs-Sat, noon-6pm; and by appt. Works by Chadwick Rantanen. Through Sept 27.


 **Market Street Gallery** 1554 Market; 290-1441. Tues-Wed, Fri-Sat, noon-6pm; Thurs, noon-8pm; Sun, noon-5pm. “Word on the Street,” screenprints by Charles Ford, Evan Hecox, Mike Kimball, and Hilary Williams (reception Sept 19, 6-9pm). Through Sept 30.

**Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues-Sat, 10am-6pm. “Mes Latinoamericano Annual Juried Exhibition,” experimental drawings and photographs. Through Fri/12.


 **Mission 17** 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt.

“Cut into Chaos,” works by Nicholas Bohac, Richard Houghten, Mary Anne Kluth, Casey Shane Logan, and Gareth Spor. Through Oct 11.

 **Park Life** 220 Clement; 386-7275. Daily, 11am-8pm. “Other Rooms/Other Songs,” drawings by Ian Johnson. Through Mon/15.

 **SF Camerawork** 657 Mission; 512-2020. Tues-Sat, noon-5pm. “I Feel That I Am Free But I Know That I Am Not,” interactive performance series featuring Oliver Herring, multiTASK, Roger Sayre, and Tim Sullivan,. Through Nov 1. “Lifeboat,” participatory performance art event by Tim Sullivan. Sept 13 and 27, 2-5pm.

**SF LGBT Community Center** 1800 Market, third floor; 554-4297. Call for hours. “Treasure,” oil paintings by Jerry Frost. Through Thurs/11.

 **Silverman Gallery** 804 Sutter; 225-9508.


Call for hours. “Pattern Recognition of a Collar to Idealism (dedication to a woman yet unknown),” photographs, sculptures, and video works by Susanne M. Winterling. Through Oct 4. **Spare Room Project** 270 Anderson; [www.thespareroomproject.net](http://www.thespareroomproject.net). By appt. only. “Present Perfect,” collaborative works by Eddie Gesso and Analisa Goodin. Through Fri/12.

**Thomas Reynolds Gallery** 2291 Pine; 441-4093. Thurs-Sat, noon-6pm. “Temptations,” paintings by Scott Harris. Through Oct 4.


**Thoreau Center for Sustainability** 1016 Torney; 561-7823, [www.thoreau.org](http://www.thoreau.org). Mon-Fri, 9am-5pm. “Hereafter: Futures with Which We Can Live?,” works by members of ArtSeed, Bay School of SF, Burnett Child Development Center, Faithful Fools, First Unitarian Universalist Society, Sherman Elementary, and Your Health Adult Day Center (reception Sept 26, 5-7pm). Through Sept 26.

**Walter and McBean Galleries** San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. “We Remember the Sun,” group show. Through Sat/13.

### BAY AREA

 **Alta Galleria** 2980 College, suite 4, Berk; (510) 421-1255. Tues-Sat, 10am-5pm. “Reconfigured Figurines,” works by Susan Sanford. Through Sept 17.

**Artisans Art Gallery** 853 Fourth St, San Rafael; 460-5208. Tues-Sat, 11am-6pm. “Works on Paper,” juried group show (reception Fri/12, 6-8pm). Through Sept 30.

 **Creative Growth Art Center** 355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm; and by appt. “Constructed,” group show of works in wood, ceramic, and textiles, featuring works by Dave Meeker. Through Fri/12.

**1870 Art Center** 1870 Ralston, Belmont; (650) 595-9679. Thurs-Sun, 1-5pm. Works by students of 1870 Art Center artists. Through Sun/14.

**The Freewheel/Grand Velo** 576 Grand, Oakl; [www.grandvelo.com](http://www.grandvelo.com). See Web site for hours. “You Are There,” group show. Through Sat/13. **Gallery Route One** 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed-Sun, 11am-5pm. “The Box Show Turns 10!”, group show featuring works by 150 artists who begin their projects with an identical wood box (closing party and auction, Sun/14, 2-3pm). Through Sun/14.

**Isabelle Percy West Gallery** California College of the Arts, 5212 Broadway; (510) 594-3619. Mon-Sat, 10am-7:30pm. “13th Annual Yozo Hamaguchi Printmaking Scholarship Awards Exhibition,” works by Anna Bunting, Mick Farrell, Maria Garcia, Sam Handleman, Savannah Lisle, and June Yoon. Through Thurs/11.

**Linda Penzur Jewelry Studio and Gallery** 71 Redhill, San Anselmo; 457-4079. Tues-Fri, noon-5pm; Sat, 11am-4pm. “Worthy of Love,” mixed media and acrylic paintings by Dianne Arancibia (reception Fri/12, 5-8pm). Through Oct 31.

**Louie-Meager Art Gallery** Gary Soren Smith Center for the Fine and Performing Arts, Ohlone College, 43600 Mission, Fremont; (510) 659-6000. “Botanicals and Landscapes,” group show of large scale drawings and paintings. Through Sun/14.

**Pro Arts** 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. “New Visions 2008,” group show of local artists joined by Lucinda Barnes and Karen Tsujimoto (reception Sept 11, 6-8pm; artists’ talk Sept 20, 1pm). Through Oct 24.

**Smith Andersen North** 2240A Fourth St, San Rafael; 455-9733. Tues-Fri, 10am-6pm; Sat, noon-5pm; and by appt. “An American Past,” hand-painted black and white photographs by Penni Webb. Through Tues/16.

**21 Grand** 416 25th St, Oakl; (510) 444-7263. Thurs-Sat, 4-6pm. “Kwatro-Kantos,” group show by Filipino art collective Kwatro-Kantos. Through Sat/13. **SFBG**



## stage

**Tails from the Fringe: Feats of physical derring-do are all the rage in *After-Party* (from left: Bruce Glaseroff, Jon Deline, Andrew P. Quick, Leah Gardner, Kelsey Custard, and Tyler Parks) and lube jobs abound in *Peg-Ass Us*.**

AFTER-PARTY PHOTO BY TIBORA GIRCZYC-BLUM; PEG-ASS-US PHOTO BY JONATHAN FARMER



## Knuckleballin'

San Francisco Fringe Festival juggles peg heads, clowns, Nazi pals

By Robert Avila

> a&cletters@sfbg.com

**REVIEW** I don't know if it helps to have a strategy at the San Francisco Fringe Festival. The nature of this annual animal — the 17th installment opened Sept. 3 — resists forethought. You study the program, listen to the buzz while getting yours on in the Exit Theatre Café, read the audience reviews online, but in the end you never know what you'll get. This year I led with my gut and — it being that kind of year — decided to go for all the dark stuff: the ugly, the brutal, the profane. So I started with clowns.

In truth, the choice to see physical comedy troupe Pi's *After-Party* on opening night had less to do with anything inherently transgressive about clowns than with the juggling, which I'd glimpsed at the Fest's Sneak Peak show last month, and which was great enough to merit a second viewing. I could watch those jugglers for hours: the courage, the concentration, the ingenuity, the balls. Also the bowling pins and knives. A glow-in-the-dark routine was nearly balletic; a bloody mishap with the blades, almost operatic — if

in a jocular, low-key sort of way.

As it turned out, the rest of the troupe's routines, while uneven — a few bits felt either too familiar or underdeveloped — offered fresh and fine moments, with antics delivered expertly by a youthful, progressively endearing ensemble. Themes touching my heart included varied use of a casket and several walk-on appearances by the Grim Reaper. The grand finale — an all-out bone-crushing melee done in slow-mo — could have gone all night judging by audience guffaws and my own joyful tears. These are serious clowns, and their work is extremely silly.

The evening only got better and darker as I headed into *Knuckleball*, a drama whose sophisticated, thematic blend of love and baseball begins, naturally enough, with a star-spangled blowjob. This excellent two-hander, produced by New York's EndTimes in association with Mortals Theater, is the best dramatic work I've seen at any Fringe. It's one uninterrupted, dynamic, wildly unpredictable conversation between Ross (Shawn Parsons) — a Midwestern welder whose former glory days of high school baseball are overshadowed by the loss of his

teammate and best friend — and his high-class girlfriend Trish (Judy Merrick) — whose polyglot, jet-set life masks a sordid past Ross must unexpectedly confront. Sounding distant echoes of Tennessee Williams and maybe Richard Greenberg, William Whitehurst's hard, unsparing, humorous, and humane play, sharply directed by Jeremy Pape, is lit up by two fine, gutsy, focused performances that grip from the first and don't let go.

Next came *My Friend Hitler*, rounding out the evening with swastikas and a wicked little footnote to the history of the Third Reich. Yes, with friends like these, Ernst Röhm — the head of the Nazi Party's paramilitary brownshirts, executed by Hitler's minions in 1934 in the "Night of the Long Knives" purge — needed no enemies. But are we meant to feel sorry for Röhm? Hardly. Are we meant to sympathize with longtime friend Adolph's tough choices? Nah. In this solo performance, inspired by Yukio Mishima's play and delivered by Washington, DC performer Zehra Fazal in Hitler drag, there's not much to latch onto beyond the (unconvincingly personalized) political machinations of a waxing tyrant. Larger themes remain indistinct in this set of one-sided conversations, which Fazal delivers with animated but histrionic conviction. Hard to believe Nazis could be so dull, but maybe there's a political lesson in that somewhere.


The following night's fare included two back-to-back solo shows by women travelers. With the sparest of stage properties and a cheery but overly static stage presence, Katherine Glover details adventures in Central America, Europe, and Africa in *No Stranger Than Home*. These rarely rose above what you might expect to hear from a 20-something, white, middle-class American woman, but to her credit Glover is not entirely unconscious of this, using it to advantage on occasion. *My Camino*, by Canadian Sue Kenney at least takes a stab at mise-en-scène by relating the story of her 780-km trek across a medieval Spanish pilgrimage route while walking on a treadmill. Perhaps the most affecting aspect of Kenney's natural delivery is her understated treatment of her private sorrows.

A trip to the Center for Sex and Culture ended night two with the lighthearted yet evangelical informational/tutorial/educational variety act, *Peg-Ass-Us*, a duet by a real-life couple exploring the joys of pegging (which Webster's declines to define, but involves a woman with a strap-on and a receptive partner). Sporting Barney-esque songs, a little audience participation, and lots of lube, it actually lasts longer than sex, which may be a drawback. **SFBG**

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For the schedule and details, go to [www.sffringe.org](http://www.sffringe.org)




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## STAGE



PHOTO OF CHRISTINA BRAUN  
 AND JEFFREY ALPHONSUS MOONEY BY LIZ PAYNE

## Collaboration! Dance & Music 2008

**» PREVIEW** Hope you're hungry to see a big show, because for this concert you need an appetite for the unruly, the new, and the short. Collaboration! Dance & Music started 10 years ago in Marin County as the brainchild of Dance Outré's Lorien Fenton, who wanted to showcase new work primarily by Marin artists. But the event took off and several years ago it traveled from the tiny Marin Center Showcase Theater across the Golden Gate Bridge to the 437-seat Cowell Theater in Fort Mason. In the past the pieces have come in all shades and colors, from jazz to Kathak to modern to Butoh. Part of the fun is seeing which choreographers hitch up with which composers. In dance, collaborating with musicians has long been a storied tradition, even back when Tchaikovsky's colleagues thought that working with such intellectually inferior arts as Marius Petipa's ballets was below the composer's dignity. Yet Stravinsky's most-frequently played scores are the ones he wrote for Balanchine. And it was through Martha Graham that Aaron Copeland's most popular piece got its name, "Appalachian Spring." It's unlikely a masterpiece will emerge from the 10-minute collaborations by this year's 10 choreographer/composer couples. Still, the principle stands: two artists from different disciplines putting their heart and soul into a work can come up with some amazing stuff. **(Rita Felciano)**

**COLLABORATION! DANCE & MUSIC 2008** Fri/12–Sat/13, 8 p.m.; Sun/14, 2 p.m.

Cowell Theater, Marina and Buchanan, SF. \$17–\$20. (415) 345-7575

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings.

## THEATER

### OPENING

**Jungle Red** Victoria Theatre, 2961 16th St; www.actsf.net. \$30–40. Opens Wed/10, 8pm. Runs Wed–Sat, 8pm. Through Oct 4. Artfull Circle Theatre revives its musical comedy starring the legend of drag, Varla Jean Merman.  
**Knocked Up** Studio 300 Theatre, 442 Post, fifth floor; 1-888-410-8355, \$23–25. Opens Thurs/11, 8pm. Runs Thurs–Sat, 8pm. Through Oct 18. In this world premiere play, the lives of three women change drastically when they become pregnant.  
**More Stories by Tobias Wolff** Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, www.zspace.com. Previews Wed/10–Thurs/11, 8pm. Opens Fri/12, 8pm. Runs Wed–Sat, 8pm; Sun, 2:30pm. Through Oct 5. Word for Word stages verbatim performances of the consummate short storyteller's works.  
**Rock 'N' Roll** American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. \$20–82 (\$17–62 for previews). Previews Thurs/11–Sat/13 and Tues/16, 8pm (also Sat, 2pm). Opens Wed/17, 8pm. Runs Tues–Sat, 8pm (also Wed and Sat, 2pm); Sun, 1 and 7pm. Through Oct 12. Tom Stoppard's musical spans from Prague Spring to the Velvet Revolution, and draws inspiration from the rock music Czech dissidents listened to along the way.

**» Squeeze Box** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$22–35. Opens Sat/13, 5pm. Sat, 5pm; Sun, 7pm. Through Oct 5. While other kids

longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila)  
**The Widow West** Stage Werx, 533 Sutter; 302-9182, www.widowwest.com. \$24–25. Opens Thurs/11, 8pm. Runs Fri–Sat, 8pm. Through Sept 27. Morgan Ludlow sets his genderbending play in San Francisco during the Gold Rush.

### BAY AREA

**Eccentricities of a Nightingale** 1220 Pear Ave., unit K, Mountain View; (650) 254-1148, www.thepear.org. \$12–30. Opens Fri/12, 8pm. Runs Thurs–Sat, 8pm; Sun, 2pm. Through Sept 28. The rarely staged Tennessee Williams play is actually a rewrite of his earlier and better known melodrama *Summer and Smoke*.  
**Frankie and Johnny in the Claire de Lune** Marin Theatre company, 397 Miller, Mill Valley; 388-

5208, www.marintheatre.org. \$31–51. Previews Thurs/11–Sat/13, 8pm; Sun/14, 2 and 7pm. Opens Tues/16, 8pm. Runs Tues and Thurs–Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Diner workers Frankie and Johnny have sex, then get to know each other in Terrence McNally's relationship comedy.  
**Twelfth Night** Bruns Amphitheater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. \$32–62. Previews Wed/10–Fri/12, 8pm. Opens Sat/13, 8pm. Runs Tues–Thurs, 7:30pm; Fri–Sat, 8pm; Sun, 4 and 7:30pm. Additional matinee Sept 20, 2pm. Through Oct 5. Love is the great motivator in Shakespeare's comedy of mistaken identity.

### ONGOING

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25–78. Wed–Thurs, 8pm; Fri–Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

**» A Boy and His Soul** Thick House, 1695 18th St; 401-8081, www.thickhouse.org. \$15–30 sliding scale. Wed/10–Sun/14, 8pm. Colman Domingo tells his soulful life story in song and word. Colman Domingo can truthfully say, "My soul music is my life." And in the course of his sharp and infectious one-man show, *A Boy and His Soul*, we come to know just what he means. The premise of this music-laden memoir, once again directed by Thick Description's Tony Kelly in a revival run, is simple but supple: when the actor's parents put their old Philadelphia home up for sale, he travels out from New York to help get the place in order, discovering in the basement a discarded set of soul albums. The find mixes nostalgia with uneasy perplexity — how could his parents have given up such great music, and so great a part of the past they all shared? This occasions an engrossing, contagious trip back to 1970s Philadelphia via the turntable. This puts Domingo in the dual position of ecstatic audience and memory machine. As Domingo — carried off by a quiet storm of soul searching — sings along with a love ballad his stepfather would serenade his mother with, waxes on about eight-tracks and 45s, or breaks hilariously into the trendy dance-floor moves of yesteryear, his narrative skillfully blends homage with a keen backward glance on coming of age. (Avila)

**» Cabaret** SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40–50. Thurs–Sat, 8pm (also Sat, 3pm). Through Sept 20. SF Playhouse wraps its season with a lively, beautifully designed mounting of the 1966 Kander and Ebb Broadway musical (later movie) set amid the gleefully decadent escapism of a Berlin nightclub as the Weimar years give way to the Nazi takeover. Leading an enjoyable cast are Lauren English, who returns after a hiatus to the Playhouse stage, in a sharp and gutsy turn as the irrepressible Sally Bowles, a sympathetic Daniel Krueger as Cliff, the young writer and her game but naive companion, and a big and boisterous Brian Yates Sharber as the club's blithe and mischievous emcee. Nimble aided by Barbara Bernardo's saucy burlesque choreography and strong musical performances under direction of Martin Rojas-Dietrich (in which cast members also play instruments), director Bill English captures the winning balance of exuberant humor, private drama, and the dark rumblings of future catastrophe fomented in Joe Masteroff's book — a balance particularly well struck in the romantic subplot between landlady Fraulein Schneider (a fun, feisty Karen Grassle) and her courting Jewish grocer Herr Schultz (a humorously and affectingly expansive Louis Parnell). (Avila)  
**Chicken Stock** The Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$15–35 sliding scale. Sat/13–Sun/14, 1pm. Liebe Wetzel and her Lunatique Fantastique found-object puppet troupe return with a new show that looks at avian flu through the perspective of domesticated birds.

**Friends Are Forever** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$28–34. Wed–Sat, 8pm; Sun, 2pm. Through Sept 21. Things get awkward for lovers of only one degree of separation in San Francisco playwright Tom W. Kelly's gay comedy.

**» Frozen** Eureka Theatre Company, 215 Jackson; (510) 568-4118, www.ticketweb.com. \$20–25. Wed/11–Sat/13, 8pm; Sun/14, 2pm. Eastenders Repertory Company opens its new season with an impressive production of British playwright Bryony Lavery's alternately creepy, moving, and heady drama about the nature of evil and forgiveness. Play and stage are divided into three monologues by three distinct characters — a serial killer of little girls (Craig Dickerson), the mother of one of his victims (Suzan Kendall), and a grief-stricken research



psychiatrist (Sandra Weingart) advancing an ameliorative theory of the sociopathic mind — with eventual select encounters between them. **Marin Theatre Company's** Slick Bay Area premiere a couple of years back left me a little, um, cold, but revisiting the play in Eastenders' admittedly less lavish (in fact, somewhat homely looking) staging had me more engaged rather than less, and impressed me with greater respect for the intricacies of its theme and subtleties of its plot. Moreover, as helmed by artistic director Susan E. Evans, the acting, while slow to warm, is overall very good, especially as the characters' variously scarred pasts begin to color their actions and interactions in new ways. To this end, especially fine work comes from Dickerson, who convincingly negotiates the extremely tricky shift from a seemingly alien psychopath to an all too human piece of damaged goods. (Avila)

**Pride and Succubus** New Langton Arts, 1246 Folsom; 289-6766, www.thunderbirdtheatre.com. \$17-25 sliding scale. Thurs-Mon, 8pm. Through Sept 23. Jane Austen meets Anne Rice in a vampiric version of *Pride and Prejudice* put on by Thunderbird Theatre Company.

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**San Francisco Fringe Festival** EXIT Theatre, 156 Eddy; 931-1094, www.sffringe.org. See Web site for schedule of shows, times, and other venue locations. \$5-9 (\$35-65 for passes). Sept 3-14. Theater goes wild during the annual festival hosting 48 different shows at 10 venues scattered throughout the city.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**Spring Awakening** Curran Theatre, 445 Geary; www.shnsf.com. \$30-99. Tues-Sat, 8pm (also Sat, 2pm); Sun, 1 and 6pm. Through Oct 12. The touring production of a new Broadway rock musical about rebellious youth comes to town.

**Third Eye; The B-Side Monologues** Mama Calizo's voice Factory, 1519 Mission; 1-800-838-3006, www.guerrillarep.org. \$10-15. Thurs-Sat, 8pm. Through Sept 27. Guerrilla Rep presents the world premiere of John Caldon's documentary play on love and marriage.

**Ubu Rock!** Teatro de La Esperanza, 2940 16th St.; 1-800-838-3006, www.brownpapertickets.com. \$25. Thurs-Sat and Mon, 8pm. Through Sept 20. Empty Set Productions brings *Ubu Rock* — a rock musical version of Alfred Jarry's 1896 absurdist reimagining of Macbeth, *Ubu Roi* — to vigorously sweat-stained life. Set in a paint-splattered space on the appropriately gritty meeting of 16th St. and Capp, neither the stage nor the seating area is clearly defined. Fourth Wall? By all appearances, the cast has never heard of it. Before the show even starts, a forward ensemble member (Katie Owen) fondles the stockings of an audience member (mine, to be exact) and then sneezes a cloud of "cocaine" across the stage. Later in the play, as General Laski, she sternly pontificates that "this is not the time for apple pie and pussy" before inciting the audience into attacking the assembled troops with handfuls of crumpled newspaper and severed limbs. Loud and lewd, Nick Boschetti as Pa Ubu plays the vulgarian-turned-victor for all he's worth while Jennifer Gebhardt sluts it up as the insatiable Ma Ubu with some truly inspirational (albeit off-key) showtunes. It can't be a coincidence that this particularly tense election season has spawned two wildly disparate yet equally timely productions of *Ubu* (Shotgun Players are running *Ubu for President* at an outdoor performance in Berkeley's John Hinkel Park) — an unmorality play in which the price paid for an unnecessary war is the forced abdication of an ill-gained throne. (Nicole Gluckstern)

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

## BAY AREA

**Before the Dream: the mysterious death (and life) of Richard Wright** Noodle Factory, 1255 26th St. Oakl; xrl.us/optwright. \$9-20 sliding scale. Thurs-Sat, 8pm; Sun, 5pm. Through Sept 21. Oakland Public Theater presents the true story of one of America's greatest writers, Richard Life.

**The Best Man** Aurora Theatre, 2081 Addison; (510) 843-4822, www.auroratheatre.org. \$40-50 (\$28 for previews). Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sept 28. Two presidential

candidates sling mud at a national convention in Gore Vidal's 1960 take on politics and morality, written the same year the prolific author ran for US Congress.

**Candide** Berkeley City Club, 2315 Durant; (510) 499-0356, www.randt.org. \$22. Thurs-Sat, 8pm; Sun, 7pm. Through Sept 21. Director Cliff Mayotte reinterprets Voltaire's satire by using a commedia dell'arte effect.

**Ching Chong Chinaman** La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-17. Thurs-Sat, 8pm. Through Oct 10. Impact Theatre kicks off its season with a play by Lauren Yee.

**Grey Gardens** TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro; (650) 903-6000, www.theatreworks.org. \$26-64. Wed/10, 7:30pm; Thurs/11-Sat/13, 8pm (also Sat, 2pm); Sun/14, 2 and 7pm. TheatreWorks mounts the unlikely musical — which received huge critical acclaim on Broadway — about Edith and Edie Bouvier Beale, two eccentric, wealthy recluses who were once the center of New York society.

**In My Corner** Intersection for the Arts Theatre, 446 Valencia; www.brownpapertickets.com. \$20. Thurs/11-Sat/13, 8pm; Sun/14, 2pm. The Teatro Zinzanni performer, Joe Orrach, puts on a solo show.

**Little Shop of Horrors** Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, www.willowstheatre.org. \$30-40. Wed/10-Thurs/11, 7:30pm (also Wed, 3:30pm); Fri/12-Sat/13, 8pm (also Sat, 2pm); Sun/14, 3pm. Willows Theatre Company gets campy with the 1982 rock horror musical.

**Much Ado About Nothing** Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. \$15-30. Opens Fri/5, 8pm. Runs Fri-Sat, 8pm; Sun, 4pm. Through Sept 28. Marin Shakespeare Company presents the Elizabethan battle-of-the-sexes comedy.

**The Petrified Forest** The Masquers Playhouse, 105 Park Place, Point Richmond; (510) 232-4031 www.masquers.org. \$18. Fri-Sat, 8pm; Sun, 2:30pm. Through Sept 27. Robert E. Sherwood sets his grim tale of lost hope at a diner in the arid Arizona desert.

**Pirates of Penzance** Woodminster Amphitheatre, Joaquin Miller Park, 3300 Joaquin Miller, Oakl; (510) 531-9597, www.woodminster.com. \$23-38. Thurs-Sun, 8pm. The Woodminster season ends with the swashbuckling opera.

**Red State** Lakeside Park, Lake Merritt and Grand, Oakl. Visit Web site for details on location. www.sfmt.org. Free. Thurs, 7pm. The San Francisco Mime Troupe's latest political satire musical takes place in a small town on Election Day.

**Ubu for President** John Hinkel Park, Southampton near Arlington, Berk; (510) 841-6500, www.shotgunplayers.org. Free. Sat/13-Sun/14, 4pm. Just in time for the election, Shotgun Players presents Josh Costello's adaptation of Alfred Jarry's *Ubu Roi*, an 1896 political satire about a greedy tyrant that incites the audience to throw rotten produce at evil.

**Uncle Vanya** California Shakespeare Theater, 100 Gateway Blvd., Orinda; (510) 548-9666, www.calshakes.org. \$32 and up. See Web site for exact schedule. Aug 6-31. Artistic director of San Jose Repertory, Timothy Near, directs Anton Chekhov's sweet and sour masterpiece.

**Yellow Jackets** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$33-71 (\$27-39 for previews). Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Oct 12. Berkeley Rep presents a world premiere of Itamar Moses's play about racial tensions at his high school, Berkeley High.

## DANCE

**Courage Group** ODC Theater in Residence Project Artaud Theater, 450 Florida; 863-9834, www.odctheater.org. \$20. Thurs-Sat, 8pm. Artistic director Todd Courage presents an evening of dramatic contemporary dance, featuring three world premiere numbers.

**Collaboration! Dance & Music 2008** Cowell Theater, Fort Mason Center, Marina and Buchanan; 345-7575, www.fortmason.org. \$17-20. Fri-Sat, 8pm; Sun, 2pm. See picks box.

**Duniya Dance Company and Secos & Mojados** CounterPULSE, 1310 Mission; 1-800-838-3006, www.counterpulse.org, www.brownpapertickets.com. \$12-20. Thurs-Sat, 8pm. Two diverse companies come together to show the struggle and courage of immigrants in the United States.

**Erika Shuch Performance Project** Yerba Buena Center for the Arts, Forum, 701 Mission; 978-2787, www.ybca.org. \$20-25. Fri-Sat, 8pm; Sun,

2pm. Choreographer Erika Chong Shuch presents the world premiere of her rapid-fire *After All, Part 1*.

**Liss Fain Dance** Yerba Buena Center for the Arts Theater, 701 Mission; 978-2787, www.ybca.org, www.lissfaindance.org. \$30-35. Thurs-Sat, 8pm. The modern dance company performs two world premiere pieces by Fain.

**Second Sundays** CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. Free. Sun, 2pm. Local performers and choreographers share their work in a salon setting.

## PERFORMANCE

**AfroSolo Arts Festival** Yerba Buena Gardens, Mission and Third; 771-2376, www.afrosolo.org. Free. Aug 2-Oct16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

**Bijou Newbies Night** Martuni's, Four Valencia; 241-0205, www.dragatmartunis.com. \$5. Sun, 6:30pm. Bijou presents an eclectic, wild cabaret showcase, featuring porn star Tom Orr.

**Bizarro** Purple Onion, 140 Columbus; 956-1653, www.brownpapertickets.com. \$20. Thurs, 8 and 10pm. (Also Wed, 8pm: Grand Lake Theater, 3200 Grand, Oakland; 510-452-3556, \$12). Multiple award-winning cartoonist Dan Piraro returns to the Bay Area with his political comedy show.

**Dirty Little Secret** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempireplushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue.

**The Funny of (Latin) Dance** Brava Theater, 2789 24th St; 647-2822, www.brava.org. \$10. www.bill-santiago.com. \$20-25. Sat, 8pm. Rising stand-up comedy star Bill Santiago takes a lighthearted, satirical look at the stereotypes surrounding Latin dance.

**InkBoat** NOHspace, 2840 Mariposa; 1-800-838-3006, 399-9554, www.sfiatf.org. \$10. Sun, 7pm. The local multidisciplinary performance art group stage a workshop performance of the tentatively titled piece, *Crazy Cloud*.

**Meigetsu (Harvest Moon) Taiko Fest** Dance Mission Theater, 3316 24th St; 826-4441, www.dancemission.com. \$17. Fri-Sat, 8pm; Sun 6pm. The annual feast of Japanese taiko drumming action features nine different artists.

**Patient A** Seventh Avenue Performances, 1329 Seventh Ave; 646-2543, www.sevenperforms.org. \$12-15. Fri-Sat, 7:30pm. Lee Blessing's dramatic play tells the moving, true story of Kimberly Bergalis, who contracted the AIDS virus at her dentist's office in 1987.

**The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

**In Remembrance Of Saint Gregory of Nyssa** Episcopal Church, 500 De Haro; 309-2969. \$20. Fri-Sat, 8pm. The stories of women during World War II are told through dance, poetry, and music.

**San Francisco Lesbian/Gay Freedom Band** Ebenezer Lutheran Church, 678 Portola; 255-1355, www.sflgb.org. Fri, 8pm. Free. Michale L. Wrigler of the Golden Gate Park Band guest conducts the rousing wind ensemble.

**San Francisco Opera** War Memorial Opera House, 01 Van Ness; 864-3330, www.sfopera.com. \$15-290. This week: Stewart Wallace's *The Bonesetter's Daughter* (Sat and Tues, 8pm) and Giuseppe Verdi's *Simon Boccanegra* (Fri, 8pm).

**Working for the Weakened** The Dark Room, 2263 Mission; 401-7987, www.darkroomsf.com. \$10. Fri-Sat, 8pm. Local literati Lynn Breedlove, Beth Lisick, Bucky Sinister, and others get together to share their most hellish workplace experiences.

## BAY AREA

**Stars of Magic** Julia Morgan Theater, 2640 College, Berk.; (925) 798-1300, www.willowsticks.com. \$10-14. Sat, 12:30pm. The Society of American Magicians presents a dazzling array of illusions.

**Wild Woman Storytelling** Visit Web site for details on the location, Moss Beach; (650) 728-0367, www.soulmoves.net. \$20. Wed, 7pm. Soul Moves gathers a group of intriguing women to tell stories of inspiration.

**Viva Cuba** Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1400, www.lesherartscenter.com, www.atcrocks.org/viva-cuba/vivacuba.htm. \$14-17. Fri-Sat, 8:15pm.

*Viva Cuba* is an exciting, vibrant piece of musical theater that chronicles the beauty and pain of post-revolutionary Cuba.

## COMEDY

**Annie's Social Club** 917 Folsom; www.sfstandup.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehrman, free.

**Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv 14th Annual Summer Improv Festival, \$12-20. Sun, 7pm: student improv, \$5-8.

**Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

**Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free.

**Dark Room Theater** 2263 Mission; 401-7987, www.darkroomsf.com, www.amircat.com. Fri, 8pm: "Subterranean Comedy IV: Of Mice, Men, and Women," with Amir Malekpour and guests, \$5.

**Deco Lounge** 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy.

**Delirium** 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free.

**Grant and Green Saloon** 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free.

**Harvey's** 500 Castro; 846-7290, harveysfunny-tuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night, Harvey's Funny Tuesdays.

**On the Corner** 359 Divisadero; 522-1101, www.jogleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, \$5 suggested donation.

**Our Little Theater** 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15.

**Purple Onion** 140 Columbus; 863-1076, www.purpleonioncomedy.com. \$8. Wed, 8pm. Chad Lehrman and Justin Lamb host, "Something People Like," a weekly comedy show sponsored by SFstandup.com.

**San Francisco Comedy College Clubhouse** 414 Mason, suite 705; www.sfcmedycollege.com.

Wed-Thurs, 8pm; Fri-Sat, 7pm: Comedy Addiction Tour, \$15-20.

**Shelton Theater** 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

**Usual Suspects Cafe** 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

## BAY AREA

**White Horse Inn** 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5.

## SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

**THURSDAY: Dalva** 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

**SATURDAY: Berkeley Art Center** 1275 Walnut; Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

**SUNDAY: Revolution Books** 2425 Channing, Berk; (510) 848-1196, www.revolutionbooks.org. Local poets reflect upon US war atrocities, 6:30pm, free.

**MONDAY: Gallery Cafe** 1200 Mason, SF; www.authorsden.com/kittenkenny. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

**TUESDAY: Black Repertory Group Theater** 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **SFBG**

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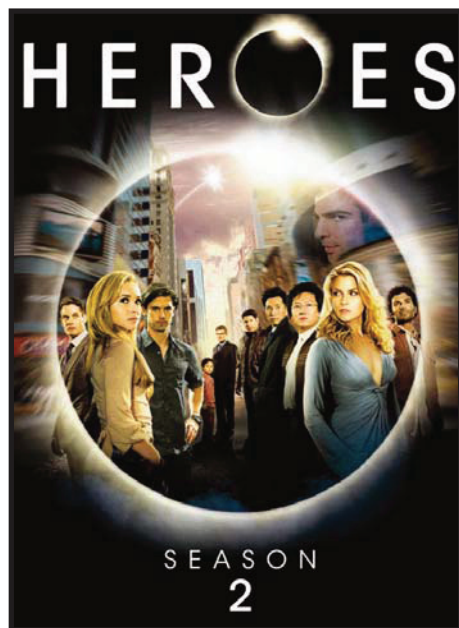
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**RADIO WORTH WATCHING**  
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**September 13:**

Live from the San Francisco Ferry Building in the Port Commission Hearing Room on the second floor, with Ishmael Reed, author of *Mixing it Up: Taking on the Media Bullies and Other Reflections*

- Chris Adrian, author of *A Better Angel*
- Music by WAVE (Women's Antique Vocal Ensemble)
- A back-to-school keg party with A.T. Stefanski's Uncommon Brewery
- The Delightful Mike Greensill
- And chocolate for everyone from ScharffenBerger!

**September 20**

Live from the San Francisco Ferry Building in the Port Commission Hearing Room on the second floor, with Author Irvine Welsh

- Author Junot Diaz
- Manoel Felciano, with a new show at A.C.T.
- Ted Leyhe and Lindsay DuPont, on "Jim Copp, Will You Tell Me a Story?"
- The Deluxe Mike Greensill
- And chocolate for everyone from ScharffenBerger!

**September 27**

Live from the Port Townsend Film Festival

Much more info to come, updated at West Coast Live and the Port Townsend Film Festival web sites! Please note: There is only ONE ticket price, \$15, per person. Festival passholder price is \$10., only at the door (no advance purchase) — you must bring your pass.

**September 29**

TAPED from the Stage Door Cabaret in Mount Shasta

A special 7 PM Show, to be recorded at the Stage Door Cabaret 414 N. Mount Shasta Blvd. 530-926-1050

Please note: Tickets are \$20., and available only at the venue

- Featuring the Travelin' Mike Greensill
- ...more guest info soon!

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EVENTS



## Native Salvias

**PREVIEW** The genus *Salvia* includes more than 700 species of plant. Medicinally, *Salvia officinalis* can stop or produce sweating, stop or enhance milk production, and improve cognition in Alzheimer's patients. The seeds of chia (*Salvia hispanica*) work as a laxative, and some of *Salvia*'s aromatic varieties strengthen the lungs and can be used as anti-inflammatories. *Salvia divinorum*, so notorious in its effects that, of all 700 *Salvias*, it claims the common name "salvia" — facilitates hallucinations, self-exploration, and epic trips.

Type "salvia" into YouTube, and half the hits are actual salvia trips: 30 seconds of dilated drooling, uncontrollable laughter, and face massages. A few, like the series "Being Productive on Salvia," lampoon à la *Reefer Madness* (1936). And, like *Reefer Madness*, these videos have been shown to law enforcement and public health committees as evidence in favor of outlawing salvia. The video titled "Writing a Letter to Congress on Salvia" proves the uphill battle salvia users face to defend their drug of choice.

The San Francisco Botanical Garden and Native Plant Partners take advantage of this limited-time legality with a hands-on workshop for the psychoactive cultigen — a plant altered by humans through artificial selection; in the case of salvia, most likely by Mazatec shamans. The scientific name *Salvia divinorum* translates to "sage of the seers."

From the "Gardening on Salvia" video: "Step one is, we're going to smoke our salvia. Now you want to hold that in until your vision begins to vibrate, then we're going to go ahead and dig our hole. So I think I found a nice spot right here that I'm going to dig into ... so ... I guess ... hahaha ... whoa-oh-ohh ..." (Ian Ferguson)

**NATIVE SALVIAS** Sat/13, 10 a.m., \$25. SF Botanical Garden, 1199 Ninth Ave., SF (415) 661-1316, [www.sfbotanicalgardensociety.org](http://www.sfbotanicalgardensociety.org)

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

## WEDNESDAY 10

**Bend, Fold, and Mutilate a Wallet for Teens**

Excelsior Branch Library, 4000 Mission, SF; (415) 355-2832. 4-5:30pm, free. This workshop teaches kids 12-18 to fold manga, maps, and wacky scraps into a cool-looking but empty wallet. Then they run home, show it to you, and ask for money to put in it. Then you tell them to clean their room, wash the car, and mow the lawn. Then they call you an asshole and go steal a case of beer at the corner store. Damned kids.

## THURSDAY 11

**"Iraq and the Road Ahead"** World Affairs Council, 312 Sutter, second floor, SF; (415) 293-4600. 6pm, \$5-15. Ambassador Barbara Bodine has over 30 years experience in the US Foreign Service and is the "Diplomat in Residence" at Princeton. What the hell does a "Diplomat in Residence" do? I'm thinking of the *Peanuts* cartoon: Lucy at her psychiatric help stand with the sign that says "The Doctor Is In." Does Ms. Bodine put a little "The Diplomat Is In" sign at her desk and wait for someone to walk up with a pressing foreign policy issue?

## FRIDAY 12

**Literary Death Match: Episode XI** Amnesia, 853 Valencia, SF; (415) 970-0012. 7pm, \$5-10. Contrary to the lion-hunting drunkards, flamboyant ascot-wearing swells, and cigar-chomping misanthropes of yore, today's writers are a staid bunch. That is, until the Literary Death Match

folks throw them in a metaphorical steel cage, get them soused on whiskey, and match them head-to-head in a "read off" to the death that's judged on three criteria: literary merit, performance, and "intangibles," which I take to mean nudity and/or bribing the judges. See SF Grotto's Tom Barbash go word for word with *Whore* magazine's Rhead De Ross-Wiess.

## SATURDAY 13

**"Everything Is Better Now" Bus Tour** Yerba Buena Center for the Arts, 701 Mission, SF; (415) 820-3542. 3-5pm, free. As part of YBCA's "Ground Scores: Guided Tours of San Francisco Past and Personal," artist John Herschend takes you on a bus tour of emotional breakdowns. I'm not sure what exactly is included in this, but it should be absurd, hilarious, and mildly depressing: "That's the bar where she threw a martini in my face. Across the street there is where I lost my shit, punched out the window of my own car, and sat on the curb crying and bleeding until I was arrested." Wait ... that's my life.

## SUNDAY 14

**"Picking Huckleberries from the World Religions Vine"** Unitarian Universalist Church of Berkeley, 1 Lawson, Kensington; (510) 526-0302. 10am, free. Huston Smith's classic *The World's Religions: Our Great Wisdom Traditions* was originally published in 1958 and has been in print ever since, including its re-release in a revised version in 1991. It's the only college "textbook" I've read from stem to stern because I wanted to, not because I had to. I really dug his "different paths to the top of the same mountain" analogy. Smith will be in conversation with at this seminar with Walter Truett Anderson. **SFBG**



# Gore, no?

*High Life* surfs waves of bloody “gorno”

By Erik Morse

> a&cletters@sfbg.com

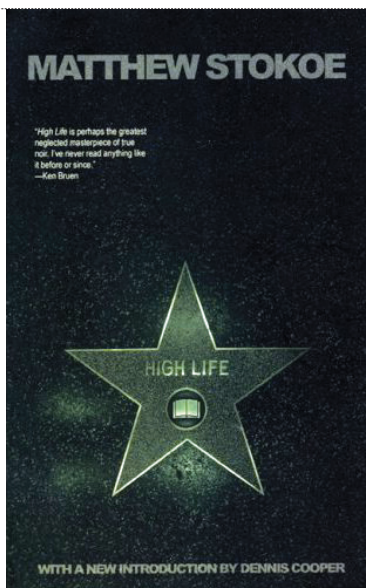


Akashic Books' initial 2002 publication of *High Life* was not much of a cause célèbre in the larger liter-

ary world. But the ultraviolent novel of sex, murder, and scatology in mid-1990s Los Angeles was a definitive moment in the development of the so-called “torture porn” subgenre. As the debut author for Dennis Cooper's Little House on the Bowery imprint, Matthew Stokoe became both a disciple of glorious S-M writers like Cooper, Bret Easton Ellis, and Samuel R. Delany and a centurial ground-breaker. Now a reprint edition of *High Life* (Akashic Books, 330 pages, \$15.95) is belatedly securing Stokoe's rank as either a literary assassin or putrid gore hound.

Set in the seamy pasteboard backlots of Hollywood, *High Life* centers around doughnut worker Jack and his prostitute girlfriend, Karen, who goes missing after a sordid organ donation. When Jack discovers Karen's mutilated body some days later, he sets out on a socio-pathic journey through the city's back alleys and fetish clubs. Along the way he meets a twisted vice cop, Ryan — a psychological foil who elicits unspeakable fantasies from Jack — and Bella, a femme fatale whose character seems to have sprung from the pen of Georges Bataille rather than the typewriter of James M. Cain. While most of *High Life* obsessively centers on themes that are requisite to the noir genre, the graphic detail and repetition with which scenes of necrophilia, rape, mutilation, and coprophagy are recounted seems mechanized, if not completely militarized.

Written on the cusp of 2001's radical political, cultural, and social turn in the wake of 9/11, *High Life* is a strikingly prescient view of a celebrity death culture that teeters between antebellum fantasia and post-Lapsarian horror. Stokoe's novel arrived at the very cusp of a post-9/11 glut of torture porn, or, as David Edelstein of *New York* magazine described it (in a portmanteau of gore and porno), “gorno.”



As characterized by Edelstein, gorno is a cross-generic exploration of graphic violence and sex alongside themes of terrorism, collective anxiety, and xenophobia. Commercial films like the *Hostel* series (2005; 2007) and *Saw* series (2004-2007), as well as *Wolf Creek* (2005) and *Grindhouse* (2007) introduced the movement's adrenalinized visual tropes to the largest audiences, but the art and literary worlds have their controversial contributors, such as the Chapman brothers and the writer known as J.T. LeRoy. When asked to defend their creations, most of these artists use a common refrain of confrontation — that they are out to challenge the last remaining taboos, the increasingly militarized capital of the West, and a society where fear has literally mutated the body.

As if anticipating the shield behind which they would slice and dice their work, in 2000 the post-modern theorist Paul Virilio wrote of artists out to break “the taboos of suffocating bourgeois culture ... the unicity of mankind, through the impending explosion of a genetic bomb that will be to biology what the atomic bomb was to physics... Without limits, there is no value; without value, there is no esteem, no respect, and especially no pity: death to the referee!”

Yet such analysis leaves gorno artists like Stokoe in a critical limbo. Are they heroes of a new kind of anatomical avant-culture emancipated from capital and the military strictures of biopolitics? Or are they fetishists whose claims of degeneracy-as-art are a camouflage for something far more sinister? *High Life* hardly solves the conundrum, as Stokoe's professed role is not as satirist or philosopher but pugilist; he refuses to ponder the possibilities of answers, only the certainty of bloodletting. **SFBG**

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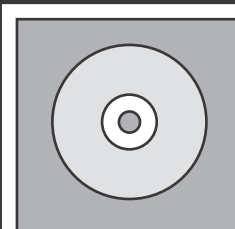
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# food + drink

(1) Blenheim apricots and Mariposa plums, Slow Food Nation, SF

(2) Lavender lamb chops, Novo, San Luis Obispo

(3) PBR, beef jerky, and jalapeño cheddar cheese dip, Black Rock City, Nev.

(4) Warm pig's head salad and tuna heart pasta, Incanto, SF

(5) Grilled steak tacos, homemade churros, and keg beer



## Where the elite meet

By Paul Reidinger

> paulr@sfbg.com

How too perfect that we find the Elite Café smack in the heart of Pacific Heights. Since Pacific Heights is full of ... well, you know. “Elite,” I have noticed, is a word that has acquired a sheen of infamy in our demotic times and, along with its close relation, “elitist,” is often spoken in a tone of hissing accusation, like “monarchist” or “communist.” Yet there is no Monarchist Café, not even in Pacific Heights, and even if there were, its food would likely not be as good as Elite Café’s.

The Elite Café has been in business since 1981, but a few years ago it fell into the hands of Peter Snyderman and Joanna Karlinsky, who have each been a neighborhood force in recent years. Snyderman was a principal in the Fillmore Grill and Alta Plaza — once the last word in A-list gay bars — while Karlinsky was the owner (with John Bryant Snell) of the Meetinghouse, a marvelous restaurant that foundered in the aftermath of 9/11. Its atmospheric setting, a onetime apothecary shop, later became the home of Quince, but now Quince is moving downtown. Meanwhile Karlinsky, after tours at the Hotel Utah and, very briefly, Moose’s, has come back to upper

Fillmore, bringing to the Elite Café the Meetinghouse’s wondrously flaky biscuits and signature shrimp-and-scallop johnnycakes.

More than 20 years ago, I had dinner at the Elite Café with a few friends and came away with the impression that it was basically a seafood grill in the old-line style of Sam’s and Tadich. Certainly it looked the part, with a bar along one wall and, along the other, a train of remarkably enveloping wooden booths that conferred a sense of privacy. But according to the restaurant’s Web site, it was — and remains — a purveyor of New Orleans–influenced cooking. Possibly my younger self wasn’t paying proper attention. Yet today’s look, while freshened, is much the same as it was then, and the menu, while unmistakably touched by the flavors of coastal Louisiana, still offers plenty of seafood options.

Karlinsky, the consulting chef, deals in (choose your label) modern or new American cooking, ingredient-driven and seasonal, which helps explain the presence of the biscuits (\$4.75 for four) and johnnycakes (\$12.50) — the cakes positively gravid with shrimp, festively piped with lime cream, and served with a coarse compote of roasted peppers. These dishes aren’t out of place on Elite’s menu, but they were just as

nice on that of the Meetinghouse, whose accent was hardly southern. (“Meetinghouse,” incidentally, was the term used by colonial New Englanders for “church.”)

But ... Elite’s menu is replete with New Orleans–ish offerings you wouldn’t likely have seen at any of Karlinsky’s other restaurants. These range from standards such as jambalaya and gumbo — both solid — to a clever “fondue” of crab meat and puréed artichoke you scoop from the cast-iron pan with points of oh-so-San Francisco sourdough toast.

Let us begin with the gumbo, which can be had in three sizes. The smallest (at \$10.75) is apparently a starter — the dish is listed among the starters as “California seafood gumbo” — while the bigger sizes are meant for bigger appetites. It’s possible that the largest, at \$25.50, is meant for parties or family-style service, since the midsize version, at \$21.50, was presented in a hemispherical bowl I could have dunked my head into. The gumbo was chockablock with shrimp, scallops, crab, and oysters — whose liquor added a distinct note of earthy minerality — but what was most notable was the broth, which was as rich and muddy as the Mississippi itself. Floating around in there, along with the seafood, were strips of red pepper and

okra and grains of rice, but all this substance was somehow secondary to the tasty murk it was suspended in.

Jambalaya is also available in more than one size, but here the downsized version (\$18.50) seemed rather niggardly: a small cast-iron pan filled with shrimp, chunks of andouille sausage, shreds of duck confit, and a token sprinkling of rice. I would pronounce this dish a disappointment were it not for the confit, whose dark and glossy richness was redemptive.

Blackened redfish (\$26) — that Paul Prudhomme classic from the 1980s — is made with real Gulf redfish and is worth the carbon-footprint penalty points. There is a local fish, sold under the name red snapper but actually a kind of rockfish, that also has reddish flesh and is sometimes substituted in these sorts of dishes, but it’s no match for the buttery intensity of the Gulf variety. The kitchen does give the dish a distinctly California elaboration, though, with a salad of fennel ribbons, quartered artichoke hearts, fresh green peas, salsaify, asparagus, and roasted red-pepper coulis.

Cajun fries (\$4.75) could have been a little crisper and were under-seasoned, but they were served with a chipotle mayonnaise that was like silky fire. Even simpler were spicy

collard greens (\$5.25), slow-cooked to a deep, gleaming green and deeply satisfying. This might be the most authentically Cajun dish on the menu and also, in its direct simplicity, the most Californian.

Despite a long presence (the restaurant’s predecessor, Lincoln Grill, opened at the Fillmore Street location in 1928) and an attention-getting name, the Elite Café seems slightly anonymous at the moment. When people think about New Orleans food in San Francisco, they think about other, newer places, and more power to them. Let the Elite Café remain a secret for the happy few. **SFBG**

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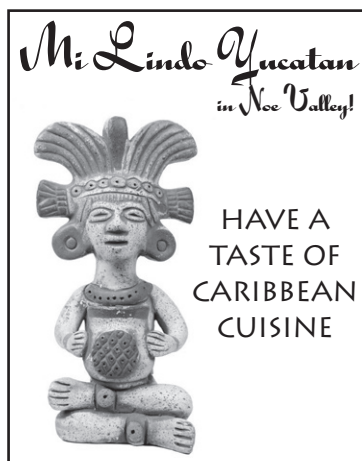
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## Sex and salad

By L.E. Leone

> [le\\_chicken\\_farmer@yahoo.com](mailto:le_chicken_farmer@yahoo.com)

**CHEAP EATS** I was crying long before my cleaver touched the onion. The trick, when slicing onions for a salad, is to slice them so thin that they flop like fettuccini. I like lots, white and worming, in my salad. The onion, I've decided, is going to help me die.

A guy told me about *The Tibetan Book of the Dead*. On a date! I was going, mmm-hmm, mmm-hmm, and all the while I was thinking about onions. That will be the thing for me to focus on while I let go of my last breath. Probably in a cracked up car, or underwater, far from any real chance of salad. My eyes squeezed tight. The onion, hot and sad, on the tongue. There it is. Sexy, sweet, tearful, complex, layered ... and out.

Whereas the best place to eat an apple is under the tree! Sitting down, hopefully, on a log, and alive. Very much alive, I was sitting on a log under my apple tree, eating apples. Just now, in the failing daylight, writing this in the dirt. Which never fails. The dirt. My apples, like me, are tart, juicy, and very green. They are wormy and temporary, also like me.

Today instead of being a writer I had online sex and phone sex, both for the first time. That I know of. I'm on OkCupid now. Imagine me — the chicken farmer — mixing it up with cool people and hipsters! They're all polyamorous and spiritual and shit, and so far I have learned what "tats" means, and some other things, but I forget what. Mostly I don't know what anyone's talking about. What's *ttyl*?

Here's the context: a couple of pictures of the same penis from different angles, and the message, "here are a couple of pics for ya. ttyl." Um ... T-Bone? Tabasco? You? Liver?

Tats means tattoos.

A married couple wants to do me. They're into barbecue. Hey, me too! Then there's this "generous" gentleman, also married. He wants to do me. *And* wants pictures. Of me ... in lingerie.

I have lingerie. I have a camera. What does "generous" mean?

I'm going to meet all these people within the next week or two, and I'm going to do them, I don't care. I already know that, like dirt. My profile clearly says: long-term dating, don't need friends. Used to be a boy.

Nobody believes me, which is

flattering, since my pictures are recent, and real. My strategy: to flush out all the too-cool-for-school hipsters and then school them. In chicken farmerology. They say they're *adventurous* and *open-minded*. They think *outside the box*.

And I write them and say, "I have a box for you to think outside of." Bam! They are gushing over my hair, my smile, my sense of humor, and in one case my nose (?) ... perhaps wondering (or not) about the faint scent of chicken shit. And onions.

Meanwhile, the *really* cool, *really* open-minded guys are contacting *me*. And they get it. And want it. Today I was just beginning a long-overdue e-mail to one of my many, many vagina-having girlfriends who wrote to ask me for Wine-Bottle Wiener's phone number, and all of a sudden in the background, on OkCupid: *Instant Message!* Which — I just learned how to do this yesterday.

So, friend forgotten, me and this mister are typing back and forth, in my opinion setting up a check-you-out coffee date, when all of a sudden he's, like, "What are you wearing?"

And I'm, like: *What? You mean for coff — . Ohhhh ... this is that thing. My first-ever what-are-you-wearing moment!*

The truth: last night's baggy hand-me-down pajama bottoms and a long-underwear shirt. It was 2 p.m.

"Just panties and a tank top," I typed. "It's HOT up here." Lucky him, I'm a trained fiction writer. "What about you?"

When, eventually, my woodsy wireless connection failed us, we moved to the phone. And by the time his cell phone battery died, my actual clothes were all over the floor and I was crumpled on the bed, wormy and warm, craving a good, crisp salad and an even better cry.

My new favorite restaurant is Saigon Cuisine. I needed a bowl of soup badly, to drown a very specific sorrow. Very specifically, the sorrow was that China Light, my old favorite restaurant in Santa Rosa, had closed. So instead of eating roast duck noodle soup, I ate pho. Great! I used all the jalapenos, and then a lot of hot sauce. And stopped crying almost immediately. **SFBG**

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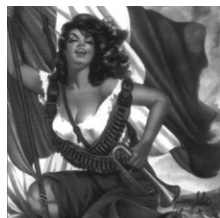
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## film

The Toronto International Film Festival is always an epic, sprawling affair. This year's must-see moments or did-see curios include (from top left to bottom right): the false memory doc *Witch Hunt*; *Brick* director Rian Johnson's sophomore effort *The Brothers Bloom*, with Adrien Brody and Mark Ruffalo; the tsunami horror tale *Vinyan*; Viggo Mortensen and Ed Harris reuniting for some more history and violence in *Appaloosa*; and Jean-Claude Van Damme in *JCVD*.



## Canadian shakin'

## Bros, butts, and more at the 2008 Toronto International Film Festival

By Cheryl Eddy  
 > Cheryl@sfbg.com

Every year, I run into someone at the Toronto International Film Festival who asks me, "How's your festival going?" *Your* festival is an appropriate term, actually — the event is so huge you could probably pick out a dozen attendees who've seen none of the same films. As I write this, a little over halfway through this year's visit, I haven't yet had a defining Toronto fest moment. Sure, there was the moment I became aware of just how jaded I am — when I passed by a mob of gawkers and flashbulbs and realized I didn't give a rat's ass about which celebrity had incited such a tizzy. But so far, I haven't seen a film that truly dazzled me.

In spite of this, I will admit that "my festival" has had some standout moments. Thrillers *Vinyan* and *L'Empreinte de L'Ange* (*The Mark of an Angel*) both pay tribute to the enduring love a parent feels for his or her child — a theme shared, in some ways, with *Witch Hunt*, a disturbing look at the rash of child-molestation cases (all eventually proved false) that plagued Bakersfield in the 1980s. *Vinyan*, helmed by noted mind-fucker Fabrice Du Welz (2004's *Calvaire*), follows a Euro couple

whose son was lost in the 2004 Indian Ocean tsunami. When they begin to suspect (with precious little evidence) that he survived the wave but was kidnapped in the aftermath, they take an ill-advised plunge into the hostile jungle. *L'Empreinte de L'Ange* is one of those tense family dramas set in the comfortable world of lavish children's birthday parties and ballet recitals; the less said about the twisty plot, the better. Intense stars Catherine Frot and Sandrine Bonnaire and a jarringly creepy soundtrack keep this one from Lifetime Network territory, though its mothers-in-crisis plot ain't far from what you might find thereabouts.

The theme of family also finds its way into *The Brothers Bloom*, from *Brick* (2005) writer-director Rian Johnson, and *Appaloosa*, directed by its star, Ed Harris. Since the pairs of men in both films aren't actually related, I'll take this opportunity to declare that the bromance trend of 2008 (*Pineapple Express* is one example) is alive and well at TIFF. A determinedly whimsical tale of con men (Mark Ruffalo, Adrien Brody) who decide to relieve a kooky heiress (Rachel Weisz) of a few millions, *Bloom* has enough going for it that it'll please, say, Wes Anderson fans.

But *Brick* devotees (like me) might feel a bit cheated — an overdose of self-conscious cleverness can do that to a viewer. By contrast, *Appaloosa* is a bare-bones oater about a pair of gunslingers (Harris, Viggo Mortensen) hired to tidy up a town terrorized by the Wild West equivalent of a mob boss (Jeremy Irons). The particularly witty script is a nice surprise; as the stranger who blows into town with no purpose other than creating conflict, Renee Zellweger's character becomes more tolerable when it's revealed she's not nearly as prim as she pretends to be.

For pure fun, I checked out *American Swing*, a jaunty doc about infamous New York City swingers' club Plato's Retreat — with its subject matter, colorful music and editing, and copious bare-butts-in-the-1970s footage, it'd make for a great double-feature with 2005's *Inside Deep Throat*. And not to be missed — even though I thought it could have been a lot more awesome given its rich potential — was *JCVD*, billed as the comeback movie for Jean-Claude Van Damme. Playing himself, the Muscles from Brussels is unwittingly drawn into a bank robbery; delightfully, he can still kick a cigarette out of someone's mouth — and, even better, has enough temerity to crack wise about Steven Seagal's ponytail. **SFBG**

For additional coverage of the Toronto International Film Festival, visit [www.sfbg.com/blogs/pixel\\_vision](http://www.sfbg.com/blogs/pixel_vision).

## MO' FROM TO

- *Wendy and Lucy*: Following the footsteps of Kelly Reichardt's tender 2006 film *Old Joy*, this even smaller experience trails Wendy, a Midwestern girl (pricelessly played by Michelle Williams) driving across the country to start a new life in Alaska. This heartbreaking journey beautifully confronts the tiny issues that arise from being out of step with modern society and will be particularly celebrated by anyone who felt Sean Penn's *Into the Wild* (2007) was frustratingly misguided and overly romanticized
- *Vinyan*: When a rich Caucasian couple's child goes missing, the parents make a trek through the tsunami-destroyed bowels of Thailand, searching all the way into Burma. The shrill sound design, claustrophobic camera work, and xenophobic storytelling perfectly punctuate the Harvey Keitel-ish hysterics unleashed by French heartthrob Emmanuelle Béart and UK toughie Rufus Sewell (who gave a similarly audacious performance in the overlooked Sundance gem *Downloading Nancy*). As the pair descend into utter madness, this hypnotic hybrid of *The African Queen* (1951) and *Don't Look Now* (1973) could be read as a brutal attack on Western tourism. Throw in a hundred creepy jungle kids and some controversy about the filmmakers' alleged insensitivity toward tsunami victims, and you've got a genuine cult classic in the making!
- *JCVD* Jean-Claude Van Damme decided to star as himself in Belgian director Mabrouk El Mechri's deconstructive thriller (à la 1975's *Dog Day Afternoon*). Van Damme gave up his control issues, allowing the director to expose his most intimate flaws (including a monologue given directly to the audience that jams a frog into the throat of even the most jaded, ironic hipster). The sold-out Midnight Madness audience was so completely stunned by Van Damme's solid and moving performance, I hope the filmmaker gets some credit for creating a genuine tribute to this genuine genre actor.

More to come from the second half of the festival: Wong Kar-Wai's *Ashes of Time Redux*, the Dardenne Brothers' *Le Silence de Lorna*, and supposedly the most violent horror film ever made: Pascal Laugier's *Martyrs*. **(Jesse Hawthorne Ficks)**



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FILM



## Stealing America: Vote by Vote

» **REVIEW** The scariest movie of 2008 so far is, quite possibly, Dorothy Fadiman's *Stealing America: Vote by Vote*, a stomach-turning look at election irregularities that stretch back as far as 1996, with a special emphasis on the über-fishy goings-on in Ohio circa 2004. A thorough array of charts, graphics, news clips (including, yes, some from *The Daily Show*), and credible talking heads examine the troubling facts: discrepancies between exit polls and actual vote tallies; suspicious situations involving voting machine software (including an interview with a computer expert who claims he was hired by Republicans to write a “vote-switching” program — oops, you just voted for George W. Bush!); inexcusably long lines at polling places; uncounted votes and purged voter lists; and the unwillingness of the mainstream media (and, according to the film, the John Kerry campaign) to seriously consider the anomalies to be the result of Republican fraudsters. Some twinkly uplift in the film's last moments suggest hope, or at least the hope of accountability, for future elections — but are paper ballots that can actually be hand-counted (and re-counted) a practical solution? Stern narrator Peter Coyote suggests there's more to it than that: “If this film does anything, it will make you take yourself, and your vote, and your country seriously enough to get engaged and go to work — and together, we'll take our country back.” Let's just hope that vote you cast for change this November actually gets counted.

(Cheryl Eddy)

**STEALING AMERICA: VOTE BY VOTE** opens Fri/12 at Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shama, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock, page 63. For first-run showtimes, see Movie Guide at sfbg.com. For complete film listings, see sfbg.com.

### OPENING

**Burn After Reading** Leave it to director-writers Joel and Ethan Coen to cut the tumescent grimness of last year's *No Country for Old Men* by following it with this sparkingly dark, larky comedy of manners. Set amid the fluorescent-lit bureaucratic shadow play of the CIA, *Burn After Reading* takes the stoic company men down several jillion notches to the gerbil-on-a-treadmill level of its blithely self-absorbed gym-rat anti-heroes. “Don't sweat the small stuff,” declares Linda Litzke (etched with too-wide-eyed single-mindedness by the always brilliant Frances McDormand), *Burn After Reading*'s air-filled center of the maelstrom. She wants — nay, needs — exactly four plastic surgery procedures to aid her in her Internet dating operations. And the brudders Coen take her precisely at her word as they unreel a splendidly misguided conspiracy — replete with dildos, an ax attack, bed-hopping, and reflexively fired handguns — undertaken by what disgruntled CIA staffer Osborne Cox (the transcendently peeved John Malkovich, burdened by a name that everyone gives a penile spin) later calls a legion of morons. The Coens plot hard so you don't have to: the cunning writing — which tends to hinge on the gaffs, too-speedy conclusions, mispronunciations,

and eternal frustrations of everyday communication — is a tongue-in-surgically-enhanced-cheek joy, as are the performances: particularly by George Clooney, playing the over-sexed, tanoxeric flip of his *Syriana* protagonist; *The Visitor*'s Richard Jenkins; Oz's J.K. Simmons; and Brad Pitt, portraying Linda's too-perky personal trainer bud. The Coens reduce — or elevate — stars and bit players alike to the benighted plane of character actors — and you want to chuckle along to their missteps long after the papers, discs, and good guys get burned. (1:31) (Chun)  
**A Girl Cut in Two** Prolific French filmmaker Claude Chabrol (the 78-year-old has directed more than 50 films) follows up the thriller *Comedy of Power* (2006) with this sleek and provocative indictment of the bourgeoisie. Ludvine Sagnier stars as Gabrielle, an angelic TV weathergirl pursued by aging novelist Charles Saint-Denis (François Berléand), who isn't as virtuous as his surname might suggest, and a mercurial, rich brat named Paul (Benoît Magimel), who spits out lines like “I'm used to getting what I want.” Gabrielle flirts with Paul but clearly prefers the more sophisticated Charles. Although the much older man is married and often emotionally distant, she naively devotes herself to him. Even before *A Girl Cut in Two* gets to the scandal, suspense, and murder that we've perhaps come to expect from Chabrol — and it does take a while to reach that point — the film is gripping because the characters are so exquisitely rendered. (1:45) (Humphrey)  
**Mister Foe** Jamie Bell stars as a ne'er-do-well young Scotsman. (1:35)  
**Righteous Kill** The wonders of stunt casting bring Robert De Niro and Al Pacino together as NYPD veterans. (1:40)

**Stealing America: Vote by Vote** See pick box. (1:30)

**Tyler Perry's The Family that Preys** Kathy Bates and Alfre Woodard star as a pair of matriarchs who join forces to heal their fractured families in the latest from Tyler Perry's money-printing factory. (1:51)

**The Universe of Keith Haring** Bio-doc on the famed artist. (1:30) *Roxie*.

**The Women** Giving George Cukor's star-studded 1939 adaptation of Clare Booth Luce's hit play *The Women* a contemporary makeover is a tricky proposition in a post-*Sex and the City* world. To a certain extent, *SATC* shares many superficial similarities with the original *Women* — both focus on a close-knit circle of wealthy New York girlfriends whose existence essentially revolves around gossiping to and about each other — and the errant men in their lives — while looking fabulous and dropping catty zingers. But whereas the original looked down its nose at the type of society women Booth regularly satirized in *Vanity Fair*, *SATC* was far more sympathetic — an aspirational fairy tale that clothed its reductive feminism in the accoutrements of a *Vogue* spread. Still, judging by the TV ratings and box office returns, women loved it. *Murphy Brown* creator Diane English's 15-years-in-the-making update of *The Women* borrows from both Cukor and *SATC*, trading much of the former's spunk in for ya ya sisterhood-style treacle while hoping some of the latter's luxury brand-driven Big Apple cachet rubs off. English borrows many of the original film's famous set pieces and one-liners, but most of the marquee names (Meg Ryan, Annette Bening) let their lines fall flat, especially compared to the original cast's seemingly pep pill-induced pacing. (1:54) (Sussman)

**Wind Man** It's unclear why Khatu Akhmetov's *Wind Man* isn't called *Wing Man*; perhaps the filmmaker wanted to avoid the connotations of the latter. Although the title character does make things blustery, his defining features are really his feathery appendages. When he crash-lands in a small village in Kazakhstan — through the roof of one family's home — he is heralded as an angel by some and a devil by others. The youngest child instantly bonds with the winged old man, but the superstitious villagers aren't so easily won over. They spend most of the film trying to figure out how to best profit from or needlessly terrorize the interloper. Flying man, precocious kid, a heap- ing helping of paranoia: sounds like a good time on paper. Sadly, *Wind Man* isn't nearly as compelling as it should be, meandering along to an ending that's more baffling than profound. The film's heavy-handed message is that people hate what they don't understand. If that's true, they likely won't care much for the movie. (1:30) *Sundance Kabuki*. (Peitzman)

### ONGOING

**America the Beautiful** (1:45) *Kabuki*.  
**American Teen** When is a documentary so slick that it's not a documentary? You might ask yourself that while enjoying Nanette Burstein's portrait of senior year for several high schoolers in an Indiana small town. *American Teen* seems staged, and the ultraslick packaging — including animated sequences that caricature the subjects' dreams — feels like an upscale version of reality entertainment. (1:35) *Four Star, Shattuck*. (Harvey)  
**Babylon AD** (1:30) *1000 Van Ness, SF Centre*.  
**Bangkok Dangerous** (1:40) *Shattuck*.  
**Beautiful Losers** Ah, whether you call it the Mission School, street art, skater pastimes — the so-called “Beautiful Losers” scene is something worth documented — if a challenging, freewheeling target to pin down cinematically. Director — and center of the *Beautiful Losers* show/movement/hurricane — Aaron Rose made the right move in structuring his somewhat self-serving documentary around the twin stars of Barry McGee and the late Margaret Kilgallen, arching it gracefully on footage and interviews I recall from PBS. Her final scenes, in which her friends tell of her passing, are truly moving. Rose succeeds in grabbing the viewer's hearts and minds when he homes in on the artists — among them a particularly hilarious Chris Johanson (the scene of him tracing his everyday life tribulations in the lines of a painting is wonderful), an articulate (and vulnerable) Mike Mills, and the eloquent Kilgallen. But the loose tethers holding this collection of subjects together doesn't quite stick: while the interview with Harmony Korine is funny and telling, one can't

CONTINUES ON PAGE 61 »




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PG-13

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ONGOING  
CONT>>

forget that the director was discovered much earlier on by Larry Clark — but the subtle implication here is that Korine's work arose from this art scene directly. The film ends with the "Beautiful Losers" traveling show opening at Yerba Buena Center for the Arts, apt since this was such a SF- and NorCal-centric batch of artists. It's easy to see how this film can — and possibly will — be made from a different perspective. (1:30) *Lumiere*. (Chun)

■ **Bottle Shock** (1:48) *Albany, Embarcadero, Presidio, Sundance Kabuki*.

■ **Brideshead Revisited** (2:13) *Four Star, Oaks, Opera Plaza*.

**College** (1:34) *1000 Van Ness, Shattuck*.

■ **The Dark Knight** (2:20) *1000 Van Ness, Sundance Kabuki*.

**Death Race** (1:45) *1000 Van Ness, SF Centre*.

**Disaster Movie** (1:30) *1000 Van Ness*.

■ **The Edge of Heaven** (1:56) *Four Star*.

**Elegy** (1:46) *Albany, Embarcadero, Empire, Piedmont*.

■ **Frozen River** (1:36) *Opera Plaza, Shattuck*.

**The Grocer's Son** (1:36) *Embarcadero*.

■ **Hamlet 2** (1:32) *Empire, 1000 Van Ness, Presidio, Sundance Kabuki*.

**The House Bunny** (1:38) *1000 Van Ness, Presidio, Shattuck*.

**I.O.U.S.A.** (1:30) *SF Centre*.

■ **I Served the King of England** (1:58) *Embarcadero, Smith Rafael*.

**Journey to the Center of the Earth** (1:33) *SF Centre*.

**The Longshots** (1:34) *1000 Van Ness*.

**Mamma Mia!** (2:02) *Piedmont, SF Centre, Shattuck*.

**Man on Wire** (1:34) *Embarcadero, Shattuck*.

■ **Mongol** (2:04) *Opera Plaza*.

**The Mummy: Tomb of the Dragon Emperor** (1:44) *1000 Van Ness, SF Centre*.

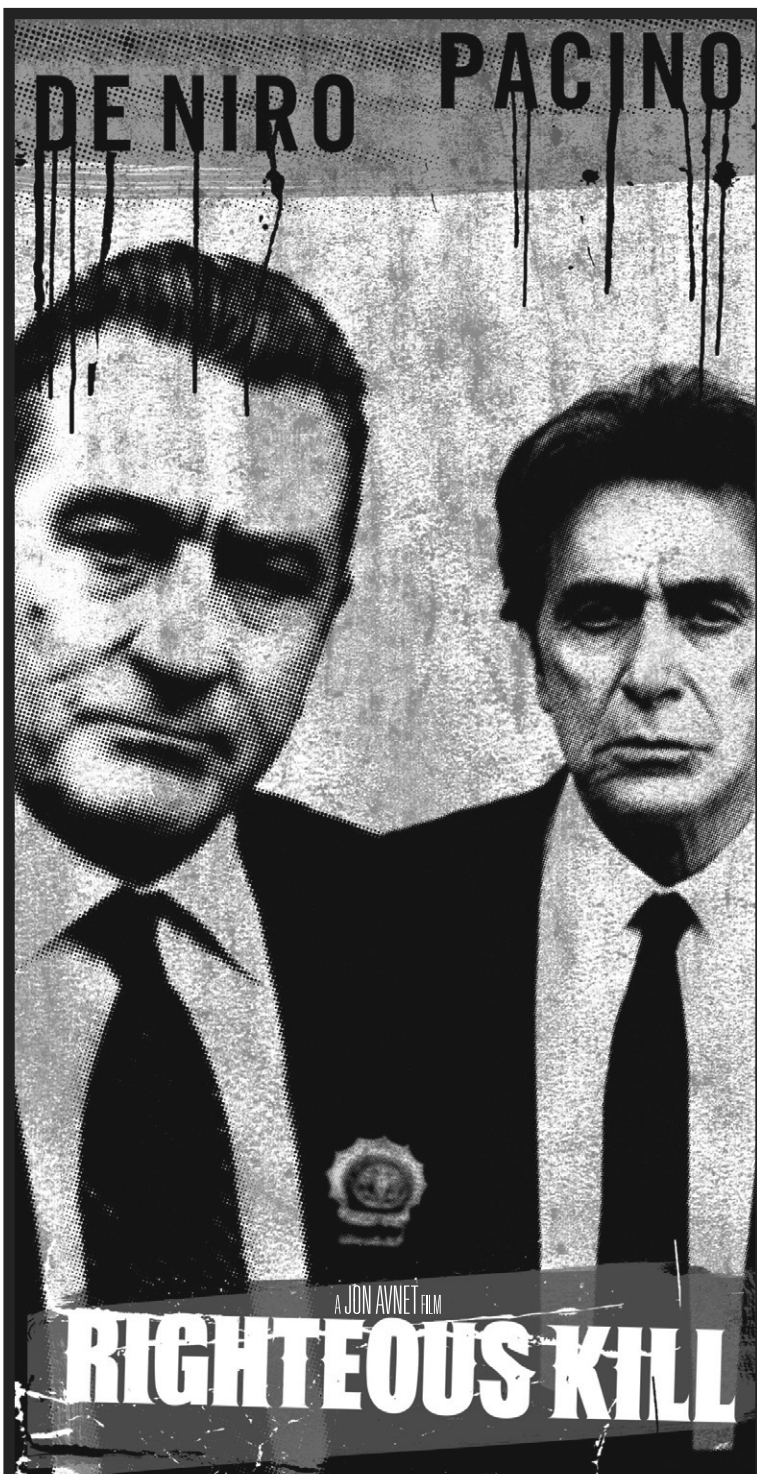
**No Regret** (1:52) *Lumiere*.

**Obscene** Barney Rosset, the subject of new documentary *Obscene*, should be canonized by First Amendment fans as the patron saint of key mid-20th-century obscenity cases. As founder of *Evergreen Review* and Grove Press, this "smut peddler" published everyone from Harold Pinter to Octavio Paz to Kathy Acker, as well as a whole lot of unapologetic porn (mostly the Victorian kind). No wonder Rosset was behind some of the central court struggles against censorious US standards for both literature and movies. He consorted with yipies and Black Panthers, produced close friend Samuel Beckett's only film (1965's *Film*), and was called a "tragic hero" by his own analyst (one of many). He commenced the first of many legally challenged literary ventures in the late 1950s, when Evergreen Press republished Allen Ginsberg's suppressed epic poem *Howl* and Grove launched US printings of D.H. Lawrence's *Lady Chatterley's Lover* and Henry Miller's *Tropic of Cancer*, both already decades-old yet still banned on our shores. Other causes célèbres included William S. Burroughs' *Naked Lunch*, *The Autobiography of Malcolm X* (published just after his assassination), and Che Guevara's diaries (which angered somebody enough to get Grove's offices bombed). Rosset himself is an interesting enough guy that one wishes codirectors Neil Ortenberg and Daniel O'Connor's admiring portrait was longer — it gets the career highlights down but barely touches on what sounds like an equally colorful personal life. (1:37) *Roxie*. (Harvey)

■ **The Order of Myths** Mobile, Ala., has been celebrating Mardi Gras since before New Orleans was even founded — and as Mobile-raised Margaret Brown's doc reveals with surprising matter-of-factness, the city's biggest party remains one of the more prominent reminders of its racially divided past. And present, for that matter: Two Mardi Gras societies, one black and one white, coronate their own kings and queens of carnival, and different parties, balls, and parades ensue. What both groups have in common (specifically, a sense of ceremony that involves bejeweled crowns, gowns, and capes with enormous trains) is nearly negated by the troubled history their staunchly separate existences keep alive — in 2007, the white Mardi Gras queen was a direct descendant of a prominent Mobile family, former slaveowners who continue to own much of the land in the black part of town (which is

CONTINUES ON PAGE 62 &gt;&gt;

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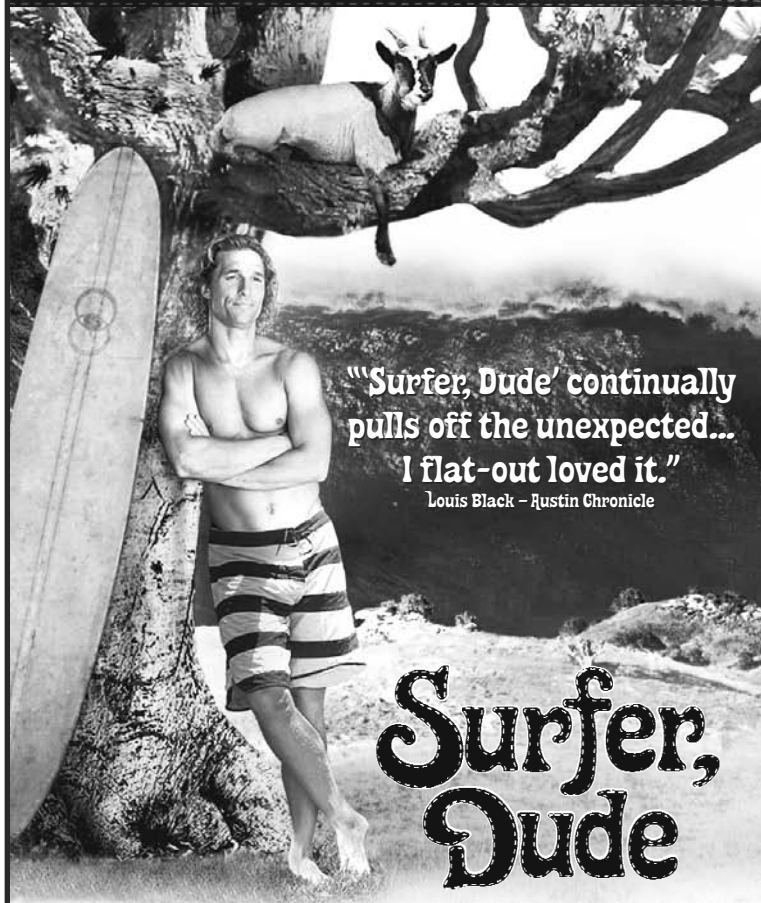
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## ONGOING

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still known as "Africa Town.") Brown captures the festivities on both sides with remarkable fly-on-the-wall access, allowing her subjects to speak volumes by simply being themselves. What emerges is a portrait of a town progressive enough to elect a black mayor, but still home to white people who use the phrase "colored" to describe African Americans — and plenty of folks of both races who're just used to things being the way they are. (1:20) *Lumiere, Shattuck.* (Eddy)

**Pineapple Express** (1:52) *1000 Van Ness, Presidio, SF Centre.*

► **Ping Pong Playa** Energetic direction by Jessica Yu — best-known for docs like the Henry Darger portrait *In the Realms of the Unreal* (2004) and the Oscar-winning short *Breathing Lessons* (1996) — perfectly complements a star-making turn by Jimmy Tsai as Christopher "C-Dub" Wang, a slacker who discovers he's got talent as a ping-pong teacher and, eventually, competitor. Yu and

Tsai cowrote the hip-hop flavored script, filled with rapid-fire dialogue and culturally targeted zingers (as when C-Dub assures an opponent, "I hope you're hungry, because I'm about to serve you some Chinese take-out!"). Winning from start to finish, *Ping Pong Playa* achieves the near-impossible: it makes infectious hilarity seem entirely effortless. (1:36) *Shattuck.* (Eddy)

► **"Rob Nilsson's 9 @ Night: Cinema of the Forgotten"** *Smith Rafael.*

**The Rocker** (1:42) *1000 Van Ness.*

► **Roman de gare** (1:43)

*Oaks.*

**The Sisterhood of the Traveling Pants 2** (2:15) *Four Star, Oaks.*

► **Step Brothers** (1:38)

*SF Centre.*

► **Tell No One** (2:05)

*Albany, Clay.*

**Traitor** One might — and with good reason — fear a bruisingly heavy-handed approach to a global-terrorism political thriller from the scribe behind 2004's *The Day after Tomorrow*. But writer-director Jeffrey Nachmanoff's *Traitor*, in which FBI investigator Roy Clayton

(Guy Pearce) tracks ex-Special Ops officer Samir Horn (Don Cheadle) across several continents in the hopes of tearing down a terrorist network, takes a thoughtful, intelligent approach, down to the muted, economical use of adrenaline-film staples like chase scenes and hand-to-hand combat. The disciplined refusal to turn exploding buildings and cars and human bodies into eye candy offers both the film's viewers and its characters space in which to suffer the consequences — and the choice begins to resemble something like a moral stance. This is fitting in a film whose devout Muslim protagonist, Horn — played with grave, commanding intensity by Cheadle — is seen in constant, painful observation of his own moral compass. The dread builds in the planning stages, and in meeting and living with the men making the plans (particularly Saïd Taghmaoui, of *La Haine* (1995) and *Three Kings* (1999), who are seen in far more human detail than your average nuance-free action film evildoers. But the foreboding collects most forcefully around Horn, as we struggle to understand the decisions he has made and question his ability and will to survive the events he has set in motion. (1:54) *California, Marina, 1000 Van Ness, Sundance Kabuki.* (Rapoport)

► **Transsiberian** (1:41) *Opera Plaza, SF Centre, Shattuck.*

► **Tropic Thunder** (1:47) *Marina, 1000 Van Ness.*

► **Trouble the Water** Anyone impressed by *Cloverfield*'s camcorder frenzy needs to see the remarkable video diary Kimberly Roberts made in New Orleans' Ninth Ward while Katrina wailed and the government balked. *Trouble the Water* directors Tia Lessin and Carl Deal initially came to the city in hopes of investigating the way in which National Guard support was waylaid by an America being stretched thin in Iraq. The film opens with the directors talking to a bureaucrat, but within moments Roberts and her husband Scott bum rush the side of the frame and never let go. The New York-based *Fahrenheit 9/11* producers thankfully let Roberts' eyewitness footage run for long segments, underscoring its The Hague-worthy indictment with periodic

cutaways to the naysayers (George W. Bush, FEMA's Michael Brown, and so on). When we return to her shot of a neighborhood drunk who died in the storm, it feels as significant a victory for the documentary process as the stabbing in *Gimme Shelter* (1970). The storm interrupts Roberts' camerawork the first time; months later, back in the Ninth Ward, it's the police telling her to stop rolling. Even when *Trouble the Water* moves into more conventional over-the-shoulder filmmaking, Kimberly and Scott Roberts remain enthralling subjects. (1:30) *Shattuck.* (Goldberg)

**Vicky Christina Barcelona** (1:37) *California, Empire, 1000 Van Ness, Piedmont, Presidio, SF Centre, Sundance Kabuki.*

► **The Visitor** (1:58)

*Oaks.*

► **WALL\*E** (1:38) *1000 Van Ness, SF Centre, Shattuck.*

**What We Do Is Secret** (1:32) *Lumiere, Shattuck.*

**Year of the Fish** (1:36) *Sundance Kabuki.*

**Yella** This subtle thriller by German director Christian Petzold begins with the titular character (Nina Hoss) abandoning a stalled career and a possessive, sad-sack husband in East Germany for new opportunities in the western city of Hanover. Though the job she was promised falls through, Yella soon finds herself working with Philipp (David Striesow), an executive at a private equity company. Everything goes smoothly — or slowly, as far as the movie's pacing is concerned — until her husband, who has somehow managed to track her down, breaks into her hotel room. Tedious at times — boardroom scenes where Yella and Philipp negotiate with clients are particularly trying — Petzold does reward astute viewing. If you are able to soldier through the dull moments, you might actually find *Yella* intriguing; it has the strangely pleasurable elusiveness of a David Lynch movie. (1:29) *Sundance Kabuki.* (Humphrey) **SFBG**

## first run venues



**Ludivine Sagnier is the titular vixen in *A Girl Cut in Two* — caught between a married novelist and a bourgeois young heir. The latest from Claude Chabrol opens Fri/12.**

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The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

## SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, [www.bal-boamovies.com](http://www.bal-boamovies.com).

**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893, 777-FILM, #097.

**Marina Theatre** 2149 Chestnut. [www.intsf.com/marina\\_theatre](http://www.intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

**Metro Union/Webster.** 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

## OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

## BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.




**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.


**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

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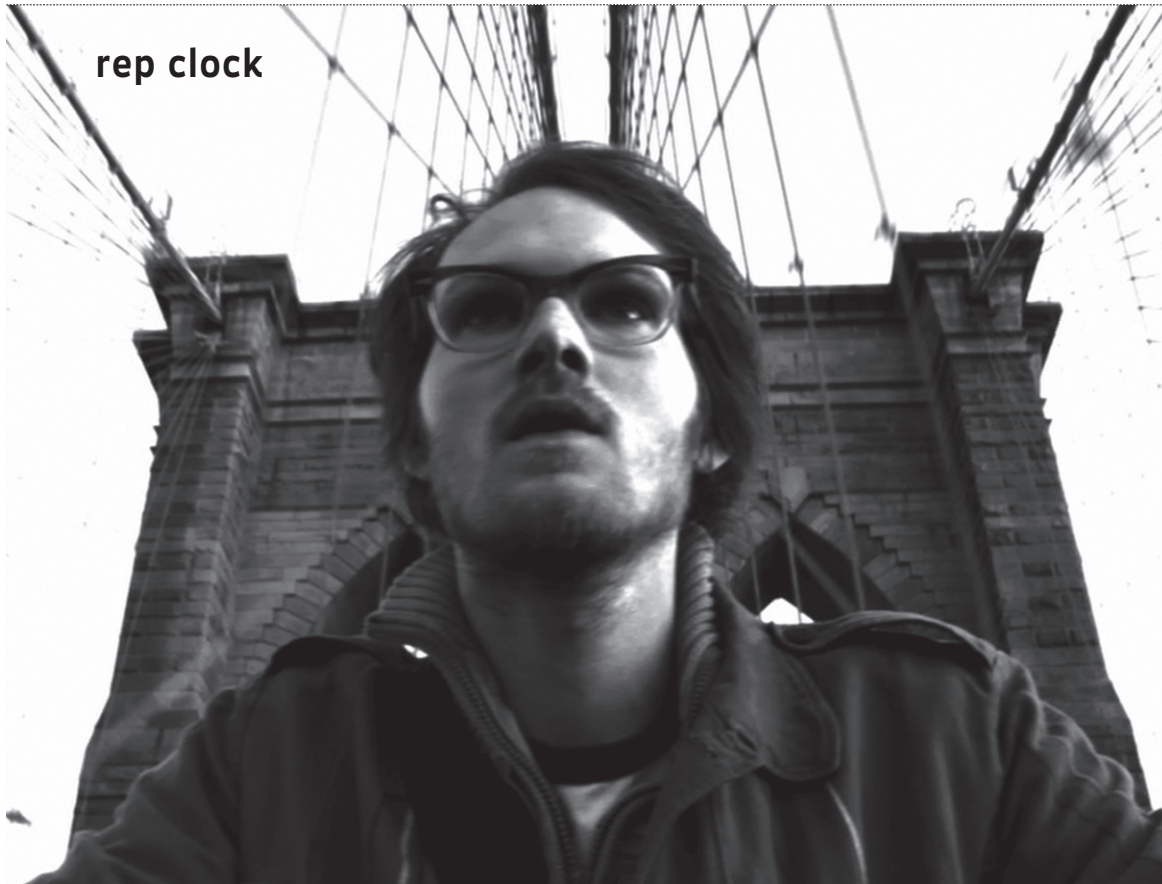
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## rep clock



Paul Krik's noir thriller *Able Danger* plays as part of the 9/11 Film Festival at the Grand Lake.

Schedules are for Wed/10–Tues/16 except where noted. Director and year are given when available. Double and triple features are marked with a +. All times are p.m. unless otherwise specified.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$6. "ANSWER Coalition Film Series": **Machuca** (Wood, 2004), Thurs, 7:30. "I Can See You Just Fine: New Works by Jimmy Robson," Sun, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. **The Godfather** (Coppola, 1972), Wed-Fri, call for times. **The Godfather II** (Coppola, 1974), Wed-Fri, call for times. **There Will Be Blood** (Anderson, 2007), Sun, call for times. **Treasure of the Sierra Madre** (Huston, 1948), Sun, call for times. "A Tribute to Cyd Charisse": **The Band Wagon** (Minnelli, 1953), Tues, call for times; **Party Girl** (Ray, 1958), Tues, call for times.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **I Served the King of England** (Menzel, 2007), call for dates and times. "Rob Nilsson's 9@Night: Cinema of the Forgotten": **Scheme C6** (2001), Wed, 6:45; **Need** (2005), Wed, 9; **Pan** (2006), Thurs, 6:45; **Go Together** (2007), Thurs, 9. "Academy Color Restorations": **Leave Her to Heaven** (Stahl, 1945), Fri, 7:30; **The Big Country** (Wyler, 1958), Sat, 7:30; **The River** (Renoir, 1951), Sun, 7. **Dalai Lama Renaissance** (Darvich, 2007), Sept 12-18, call for times.

**CINEMA HEAVEN ENCORE** Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

**"FILM NIGHT IN THE PARK"** San Geronimo Valley Community Center, 6350 Sir Francis Drake, San Geronimo; (415) 453-4333, www.filmnight.org. \$3-6. **Oklahoma!** (Zinnemann, 1951), Fri, 8. Albert Park, B St and Albert Park Lane, San Rafael; same phone, Web site, and price. **Enchanted** (Lima, 2007), Sat, 8.

**GRAND LAKE** 3200 Grand, Oakl; (650) 857-0927, www.communitycurrency.org/filmfestival2008.html. \$10. "9/11 Film Festival," Thurs, noon-11p.m. Benefit for the Northern California 9/11 Truth Alliance.

**HUMANIST HALL** 390 27th St, Oakl; www.humanisthall.org. \$5. **Be the Change**, Wed, 7:30.

**ISTITUTO ITALIANO DI CULTURA** 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. "Remembering Anna Magnani": **The Secret of Santa Vittoria** (Kramer, 1969), Tues, 6:30.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100, rsvp@milibrary.org (reservations

required as seating is limited). \$10. "Cinemalite: Peter Sellers, Comic Chameleon": **I'm All Right, Jack** (Boulting, 1959), Fri, 6:30.

**NOODLE FACTORY PERFORMING ARTS CENTER** 1255 26th St, #207, Oakl; www.milkbar.com, www.brownpapertickets.com/event/40696. \$8-15 (festival pass, \$35). "MilkBar 2008 International Live Film Festival," Fri-Sun. See Web site for schedule.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Manoel de Oliveira: Talking Pictures": **Non, or the Vain Glory of Command** (1990), Wed, 7; **Anxiety** (1998), Sun, 5. "Czeching Out: The Early Films of Milos Forman": **Taking Off** (1971), Thurs, 6:30; **One Flew Over the Cuckoo's Nest** (1975), Sat, 8:15. "Jean-Luc Godard: Movie Love in the Sixties": **Contempt** (1964), Thurs, 8:30; **Vivre sa vie** (1962), Sat, 6:30, and Sun, 7:45. "Unknown Pleasures: The Films of Jia Zhangke": **Still Life** (2006), Fri, 6:30; **Dong** (2006), Fri, 8:45. "Alternative Visions": "Collage Animations," Tues, 7:30.

**PARKWAY** 1834 Park, Oakl; (510) 814-2400.

\$8. "Adorably Uncomfortable Cinema": **Barton Fink** (Coen, 1991), Thurs, 9:15.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$5-8.50. Call for shows and times.

**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Obscene: A Portrait of Barney Rosset and Grove Press** (Ortenberg and O'Connor, 2007), Wed-Thurs, 7, 8:45. **The Universe of Keith Haring** (Clausen, 2008), Sept 12-18, 7:15, 9 (also Sat/13-Sun/14 and Sept 17, 2, 3:45, 5:30).

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; www.pbs.org/independentlens/getinvolved. Free. **Chicago 10** (Morgen, 2007), Thurs, 6.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "The People Behind the Screen: Bay Area Film Curators Invade YBCA": "Jesse Hawthorne Ficks presents Grrrl Rockers of the 1980s": **Starstruck** (Kerven, 1981), Sat, 6; **Times Square** (Moyle, 1980), Sat, 7; **Breaking Glass** (Gibson, 1980), Sat, 9:10. **SFBG**

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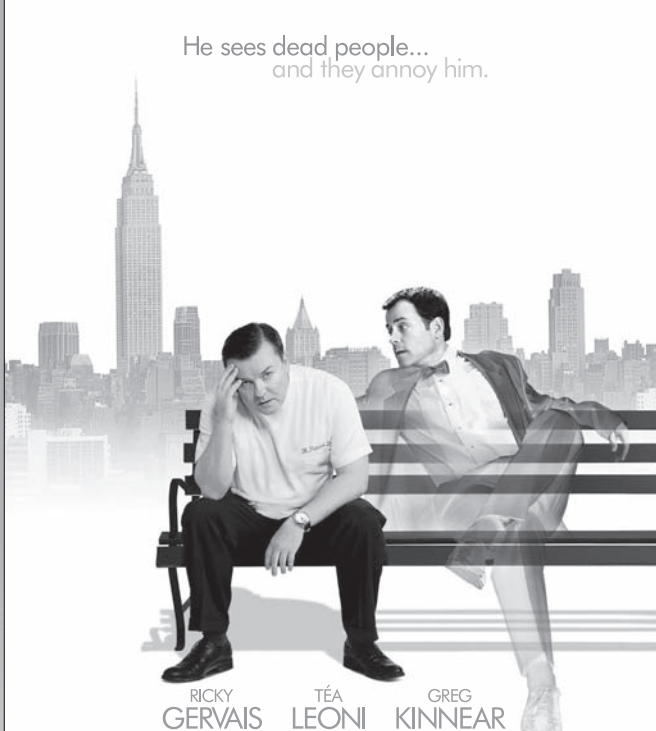
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represents an amendment to, the original proposed Hunters Point Redevelopment Plan as addressed by the Navy in the iFinaL EIS for the Disposal and Reuse of the Hunters Point Shipyard (March 2000). The Navy is the action proponent for the current proposal, which is also a component of the Bayview Waterfront Project being addressed in an Environmental Impact Report by the Redevelopment Agency of the City and County of San Francisco. The purpose of and need for the proposed action is to dispose of surplus federal property at Hunter Point Shipyard which was closed in accordance with the Defense Base Closure and Realignment for subsequent reuse. For the SEIS, two alternatives will be considered as part of the disposal and reuse action: Stadium Plan Alternative and Non-Stadium Plan Alternative. The Stadium Plan Alternative includes a mixed-use community comprising 2,500 new residential units, 125,000 square feet of retail space, 2,000,000 square feet of research and development (R&D) space, 250 acres of parks and recreational open space, and civic and community uses. A major component would be a new, 69,000-seat National Football League stadium for the San Francisco 49ers.

The Non-Stadium Plan Alternative would not include the stadium for the San Francisco 49ers, but instead would provide 5,000,000 square feet of R&D space, in addition to the other components noted under the Stadium Plan Alternative for residential, retail, R&D, parks and recreation, and civic and community use space. Both action alternatives would be consistent with specifications of the Bayview Jobs, Parks and Housing Initiative (Proposition G), which was approved by San Francisco voters in June of 2008.

The SEIS will also consider a No Action Alternative.

Environmental issues areas to be addressed in the SEIS include: transportation, traffic and circulation, air quality, noise, cultural resources, hazards and hazardous materials, land use compatibility and policy conformity, geology and soils, hydrology and water quality, biological resources, public services, utilities, population and housing, visual resources, and energy.

The Navy will initiate a scoping process for the purpose of determining the extent of issues to be addressed, and identifying significant issues related to the disposal and reuse of Hunters Point Shipyard. This process will include a public scoping meeting. Navy representatives will be available at the meeting to receive oral and written comments from the public regarding issues of concern. The scoping meeting for Hunters Point Shipyard is scheduled as follows:

**Date: September 23, 2008**  
**Time: 6:00 pm to 8:00 pm**  
**Location: Southeast Community Facility, Alex L. Pitcher Community Room, 1800 Oakdale Ave. San Francisco, California 94124.**  
Agencies and interested members of the public are encouraged to provide comments to Navy representatives at the meeting. Written comments are also welcome in addition to, or in lieu of oral comments. To be most helpful, scoping comments should clearly describe specific issues or topics that the commenter believes the SEIS should address. Written comments must be postmarked no later than October 17, 2008 and mailed to Director, BRAC PMO West, ATTN: Mr. Patrick McCay, 1455 Frazee Road, Suite 900, San Diego, California 92108. For more information please contact Mr. McCay by telephone 619-532-0906 or by e-mail [Patrick.mccay@navy.mil](mailto:Patrick.mccay@navy.mil) #L-425001. **Publication Dates: September 10, 17, 2008.**

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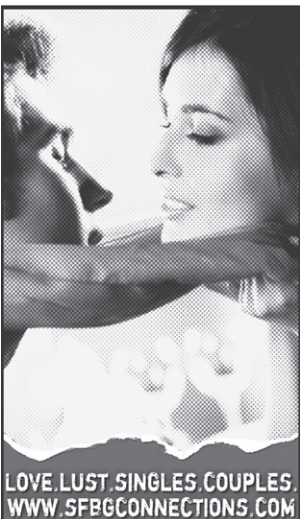
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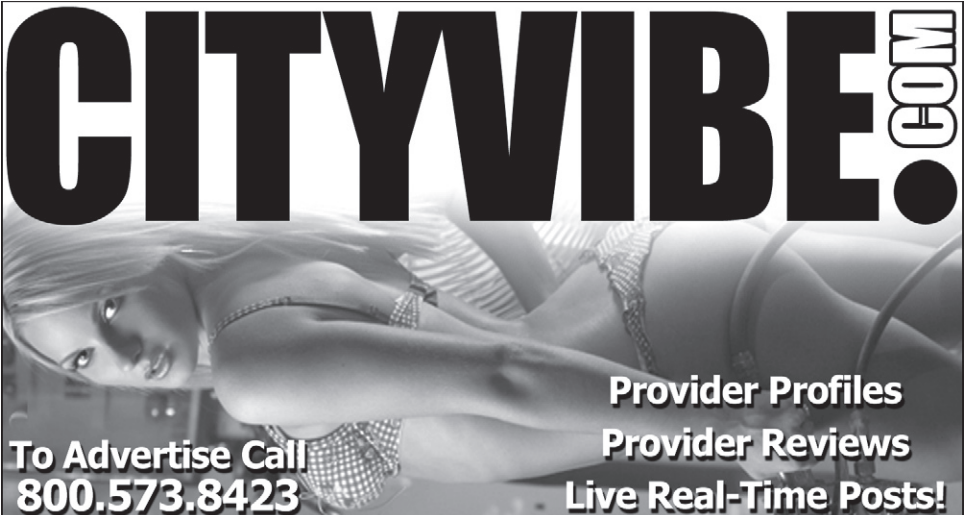
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ARIES

**March 21–April 19**  
You are totally ready to deal with what's broken in your relationships, whether you're willing or not. Pay attention to the difference between *getting it* in that sweet noggin of yours and *feeling it* in your Rammy heart. Without emotional presence, all the mental clarity in the world will do you no good.

TAURUS

**April 20–May 20**  
It's time to protect your creations, not like a bully but like a loving Bull. Nurture your home and hearth in the best ways you can. Trust your intuition. Take responsibility for making decisions you can live with. And don't forget to look for serendipity in the little things.

GEMINI

**May 21–June 21**  
You're still stuck on Indecision Highway and your car is about to overheat. You're fretting so much that it isn't wise to make a move now. Ground out and check in with your gut instincts, then reassess the next day. If you wait, your perceptions will be more trustworthy and less frenetic.

CANCER

**June 22–July 22**  
By taking responsibility for your patterns and habits, you can start to dismantle the ways in which you mar the fresh linens of your relationships. You are poised to make good with your dearest beloveds and assume accountability for yourself. This is the path to different and better results.

LEO

**July 23–Aug. 22**  
Everything feels foggy, Leo. You're all confused and overwhelmed and down in the dumps. It's like you wanna be married so bad, but you don't want to have to go through the slow work of dating. And you wonder why you're still single! To get from A to Z, you have to work your way through the whole alphabet, ya freak.

VIRGO

**Aug. 23–Sept. 22**  
Sometimes a black cat crossing your path is just a black cat ... crossing your path. The deeper lesson here is one of *discerning* instead of *judging*. Reflect, then assess what's right for you — without getting defensive and judging the shit outta everything. The alternative makes you a very unhappy camper.

LIBRA

**Sept. 23–Oct. 22**  
Sometimes things pile on top of a person. Like how a fight with a friend piles on top of being scared the world is ending, which makes your belly hurt, so you don't eat your dinner, and then you end up whiney and needy and oh-my-gawd-I-can't-go-on! Know yourself well enough to know when to take a break, Libra.

SCORPIO

**Oct. 23–Nov. 21**  
There is no such thing as a hero without a villain to valiantly stand up to. No matter how easy it would be to get caught up in your current worries and problems, this week they are here so you can overcome 'em. Your greatest strengths are best revealed by your worst fears.

SAGITTARIUS

**Nov. 22–Dec. 21**  
It would be easy to make mountains out of molehills this week. Overstimulation and overprocessing will lead to the kind of bad vibes that give birth to bad-action babies — and then you'll have to live with them. If major change is necessary, find a calm place within from which to deliver it.

CAPRICORN

**Dec. 22–Jan. 19**  
Performance anxiety and fear of failure are two bad boys you should avoid this week. They may seem to be offering you a lollipop and a ride in a warm car on a cold day, but don't get in. There is no safety to be found from that which preys on your fears. Instead, put your vulnerabilities to work for you, not against you.

AQUARIUS

**Jan. 20–Feb. 18**  
What you put in place will have staying power, whether you like it or not. A lot is flowing in your favor, so be mindful about what you are investing in. Instead of going on default mode, take risks and leaps of faith. Be generous of heart and sound of wallet.

PISCES

**Feb. 19–March 20**  
Do you think Prince wakes up in high heels with high hair and fabulous outfits on? He doesn't. He has to work to look that fierce. And you, like Prince, must *work* to be as fabulous as we all know you are. Enjoy your body, strut your stuff, and live your life happily out loud. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an individual astrology or intuitive reading at [psychicdream@sfbg.com](mailto:psychicdream@sfbg.com).



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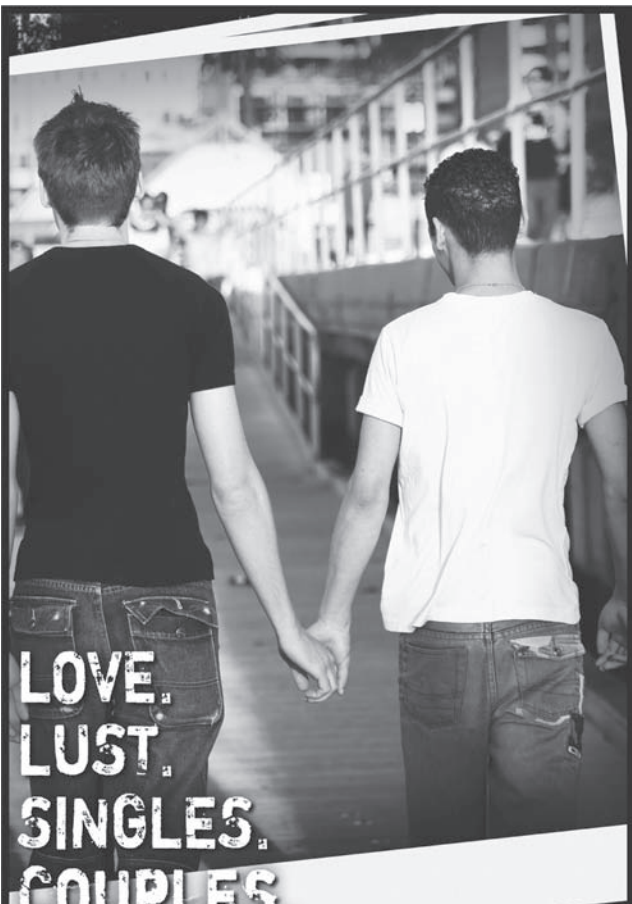
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## Freaks of nature

By Andrea Nemerson  
> andrea@altsexcolumn.com

Dear Andrea:

I suspect there is no solution to this problem, but it cannot hurt to ask. I recently met a wonderful woman and, while we have only been together a few weeks, we can envision being together the rest of our lives. The one fly in the ointment is that she is very tight and I am pretty big, and we have not been able to have sex that is pleasurable to her. We have tried it a couple of times, but it just hurt her — and if that continues to be the case, I don't want to go there again. We are mature and experienced and know about lubricants, etc., but this is just not working. We enjoy toys and oral too, but — damn! We want to have sex.

Love,  
Bad Fit

Dear Fit:

"I suspect there is no solution to this problem"? Way to get me interested in answering your question there, dude.

There are size-discordant couples who are just never, ever going to fit, but they are necessarily kind of freaky — and unless both halves reside on the extreme opposing sides of your basic human-variation bell curve, it's really not that likely to occur.

You'll need to figure out what exactly is happening here (we know what's not happening) before you can craft a solution. Is she really too tight, or too short front-to-back, or capacious enough but not managing to seize control of her own semi-voluntary muscles? If she's too tight or too clamped down, or if you are actually that great rarity among men, the Guy Who Is Too Big (no matter how many used to call the San Francisco Sex Information line claiming membership, that is one exclusive club), she may be able to accommodate you with a little work. Using fingers — her own or yours — or geeking out and acquiring a set of dilators or graduated dildos may produce results (the process can be variously entertaining, tedious, or traumatic, depending). If she is too short, well, there's a finite amount of space to work with but adjustment of angle can move things around in there to a surprising degree (make sure you're sliding under her cervix, not into it). And be sure her legs are as far apart as comfortably manageable — it's amazing how much the internal topography can be altered with some external manipulation.

And finally, I need to point out that you are already having sex! I totally get that you want to have *intercourse*, and I would like you to have some too, but all that stuff you're doing already? Sex. Do some fingers, some oral, some shallow intromission and some X-treme fro-tage (a lot of lube, a lot of careful positioning, and a lot of wet sliding). Have orgasms. Follow

with cuddling. Do you really not feel (and look, and smell) like people who just had sex?

Love,  
Andrea

Dear Andrea:

I've tried three different vibrators and, without exception, they left my labia and clitoral hood numb and swollen for a day afterward. In fact, if I rub my clit with my fingers (my preferred method for orgasm) too vigorously or too imprecisely — just a few millimeters off — or if my fingers aren't wet enough, the same thing happens. And partners can't suck on or even lick my clitoral hood for too long, to say nothing of rubbing me with their fingers. Is this a serious medical issue or just another prank of human physiology? Also, I hated coming with the vibrators: it felt like my body was just going ahead without me, and left me irritable and unsatisfied. Am I the only woman in the world who doesn't like vibrators? Have I just not found the right one yet? (Experimentation in that regard has proven depressingly expensive.)

Love,  
Ouchy Girl

Dear Girl:

You're just a sensitive girl and, yes, the victim of a physiological prank. (Nicely put!) I suggest using barriers between yourself and any stimulation-producing member, human or otherwise. Since these are not safe-sex barriers as such, they can be sexier than your standard latex — silk underwear, for instance. You already know the other measures you have to take — if it hurts when done too this or too that, don't do it that way, and don't be shy about instructing others to take similar precautions. Also, have you tried a cool compress afterward?

As for the vibrators, there's one that might work — this thing that's supposed to simulate oral sex and has a whole bunch of intensity settings (not the fake-tongue thingies, which are kind of creepy, but the high-end British "smart" vibe called a SaSi) — but it's crazy expensive and nobody will send me one to review. You could try one of the ones you've already got, with a towel (or many pairs of silk underwear) between you and it and see how that goes, or you could accept, with relief, the fact that you really don't like vibrators anyway. And no, you're not alone.

Love,  
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

Also, Andrea is teaching! Contact her if you're interested in (sex)life after baby classes. Her new blog is at [www.gogetyourjacket.com](http://www.gogetyourjacket.com), but don't look there for the butt sex. There isn't any.

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